

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

PUBLISHED ON THE FIRST OF EVERY MONTH.

No. 474.—Vol. 23.

Registered for transmission abroad.

AUGUST 1, 1882.

Price 3d.; Post-free, 4d.

Annual Subscription, Postage-free, 4s.

HEREFORD MUSICAL FESTIVAL.—

September 12, 13, 14, and 15, 1882.

MADAME ALBANI, MISS MARIAN FENNA, AND MISS ANNA WILLIAMS. MADAME PATEY AND MISS HILDA WILSON.

MR. EDWARD LLOYD, MR. C. W. FREDERICKS, AND MR. FRANK BOYLE. MR. F. KING AND MR. SANTLEY.

CONDUCTOR: MR. LANGDON COLBORNE.

A FULL CHORAL SERVICE DAILY, CATHEDRAL.

TUESDAY, at 1.15, Mendelssohn's "ELIJAH."

WEDNESDAY, at 11.30, Handel's "JUDAS MACCABEUS." Beethoven's Symphony, No. 4; Goetz's 137th Psalm, and Bach's Magnificat in D major.

WEDNESDAY EVENING, at 8, Mendelssohn's "ST. PAUL." THURSDAY, at 11.30, Dr. Garrett's "SHUNAMMITE"; Beethoven's Mass in C, and Molique's "Abraham" (Selection).

FRIDAY, at 11.30, Handel's "MESSIAH."

CONCERTS AT SHIRE-HALL on September 12 and 14, at 8 p.m. OVERTURES: "Egmont" (Beethoven), "Les Deux Journées" (Cherubini), "Zauberflöte" (Mozart), "Oberon" (Weber); "Ode to the Passions" (Mrs. Meadows White).

CHAMBER CONCERT ON FRIDAY EVENING. Special Trains and booking facilities on all the Hereford Railways. Programmes, &c., at Jakeman and Carver's, Hereford.

LONDON CHURCH CHOIR ASSOCIATION.—

The PRIZE AWARDED to the TE DEUM bearing the motto, "Te deum hymnus." The following deserve commendation: "Laus Deo, Amen," "Permitte cetera devis," "Propositi tenax," "Vae mihi si non evangelizavero."

LANDAFF CATHEDRAL SCHOOL.—TWO

"DEAN'S SCHOLARS" to be ELECTED by competition in July. Free education, board, and lodging. Gentlemen's sons, must have had experience in some first-rate church or cathedral choir. Apply for further information to the Very Rev. Dr. Vaughan, Deanery, Landaff.

CHOIRBOY WANTED.—A BOY IS WANTED

for Derry Cathedral, who is able to read music and lead the treble part. He will receive a thorough classical and general education at Foyle College, Derry, and will be provided with suitable board and lodging in a respectable family, under the immediate care of the Cathedral Clergy. This situation is worth £40 per annum. For further particulars apply to Henry A. Byron, Belfast Bank, Derry.

TWO BOYS WANTED for St. German's, Black-

heath. Two services Sundays, and practice Fridays. Salary, &c. Apply by letter, B. C., 20, Artillery Place, Woolwich.

FREE VACANCIES in a resident Country Choir

for two LEADING TREBLES. Orphans (gentlemen's sons) preferred. Address, Precentor, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

ST. PAUL'S CATHEDRAL.—There will be a

VACANCY in the Choir for an ASSISTANT VICAR CHORAL (TENOR) at Michaelmas next. Stipend, £110 for the first two years, and afterwards £140. Candidates must be under 30 years of age, members of the Church of England, and communicants. Testimonials as to moral character and musical ability to be sent to the Succentor, the Rev. Dr. Simpson, 9, Amen Court, London, E.C., before September 10.

CARLISLE CATHEDRAL.—TENOR SINGER

(to take the Solos) and LAY CLERK WANTED. Salary, £50 per annum. For particulars and terms of engagement, apply to S. G. Saul, Esq., Chapter Clerk, Carlisle, to whom testimonials to character and musical efficiency must be sent not later than August 12 next.

WANTED, a TENOR, MALE ALTO, and BOY

SOPRANO, for a church in New York. First-class singers. Good salaries. D. K. T., Messrs. Novello, Ewer and Co.

TENOR SOLI.—MR. BRET MILLER desires

a position as above in a church where the service is full. W. or S.W. Letters, 19, Exeter Street, S.W.

VOCALIST.—A Young Gentleman of good position

is desirous of holding an ENGAGEMENT in the Vocal Profession. Remuneration required accordingly. Apply, Tenor, Post Office, Charing Cross.

THE BELFAST CHORAL ASSOCIATION

CLASSICAL and POPULAR CONCERTS (eighth season) affords to rising artists and others opportunities of singing to very large audiences in the Great Ulster Hall. Parties en route, &c., should apply, stating terms, to the Conductor, Mr. W. J. KEMPTON, Belfast Music School.

WANTED, QUARTET PARTIES, &c., for

POPULAR MONDAY EVENING CONCERTS, at Paisley, November and December. First-class talent only. Apply, J. Jack Robertson, 121, West Regent Street, Glasgow.

STRING QUARTET.—TO AMATEURS.—

WANTED, VIOLA and VIOLONCELLO PLAYERS. Beta, 155, Peckham Rye, S.E.

A LADY PROFESSOR OF MUSIC, who is about

taking a house in the N.W. district, offers a comfortable HOME to Royal Academy and other Students. For terms, address, M. B., care of R. Taylor, Bush Lane, E.C.

WANTED, ORGANIST-CHOIRMASTER for

St. John's Church, Workington, Cumberland. Salary, £30. Large population (15,000) and rapidly increasing. Good opening for pupils. Applications to the Vicar, Rev. J. J. Thornley, by August 12.

ORGANIST WANTED, for Morningside Parish

Church, Edinburgh, from September 15 next. Salary, £80. Mus. Bac. preferred. Apply by letter, Mr. Dallas, 13, Granville Terrace.

ORGAN and CHOIR SCHOOL.—A University

Man, Organist and Choirmaster, experienced in tuition, wishes for APPOINTMENT as ORGANIST and MASTER of CHOIR SCHOOL or post of a similar kind. 826, Herald Office, Birmingham.

ORGANIST and CHOIRMASTER (late Assistant

to an eminent Cathedral Organist) desires RE-ENGAGEMENT where there is a good opening for a music and singing master. Violinist. Excellent testimonials. Address, Organist, care of J. V. Finch, Esq., Sussex Street, St. Augustine's, Norwich, Norfolk.

SEASIDE. Worthing.—An ORGANIST and

CHOIRMASTER desires to EXCHANGE his House and Appointment for a month from August 10 with an Organist in London. Address, Organist, Capri Villa, Worthing.

ORGANISTS.—MR. FREDERICK A. JEWSON

is open to DEPUTISE. Town or Country. For testimonials and terms, apply, 16, Ovington Gardens, London, S.W.

A GENTLEMAN accustomed to large Organ and

Choir is open to RE-ENGAGEMENT as ORGANIST in or near London. Would take temporary duty. Address, Mr. J. Jervis, 7, Clementine Street, Burdett Road, E.

ORGANIST, or Organist and Choirmaster. Nine

years' experience. Good player and teacher. Particulars early as possible to Organist, 3, Union Road, Leytonstone, E.

A YOUNG GENTLEMAN, well connected, desires

to meet with a SITUATION as ASSISTANT ORGANIST. Small salary. Address, Mr. French, High Street South, Dunstable.

TO ORGANISTS.—The ORGANIST of a City

Church would be willing to DEPUTISE for three weeks in August or September. Country preferred. A. J. Lambert, 4, Duke Street, Manchester Square, W.

AN ORGANIST and DIRECTOR OF CHOIRS,

a great experience, open for ENGAGEMENT (seaside) or country. Present appointment seven years. Address, H., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

PIANIST.—WANTED, by August 1, a Young

Lady as PIANIST and VOCALIST, with good appearance. Apply, stating terms, with photograph, to M. Goodyear, New Inn, Horncastle, Lincolnshire.

A YOUNG MAN, with a fair knowledge of the

Violin, pupil of the late J. Bowling, to gain a knowledge of orchestral work would give SERVICES in ORCHESTRA in return for Board and Lodging. Address, F. Cawthorne, Pontefract.

ARTICLED PUPIL.—A well-known ORGANIST

has a VACANCY for a Gentleman's Son to train for the Musical Profession. Fine organ of three manuals, pneumatic action; every advantage, and large house in its own grounds, near a large manufacturing town in the Northern Counties. Apply, J. M. F., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

A WELL-KNOWN Professor of Music, Composer,

&c., requires an ASSISTANT PUPIL. Remuneration. Special advantages offered. Address, Principal, The Central Music Studio, Herbert Street, N.

CHURCHILL SIBLEY has a VACANCY for a

Non-Resident ARTICLED PUPIL. Premium. Address, 13, Hollywood Road, Redcliffe Square, South Kensington.

PROFESSIONAL NOTICES.

MISS E. A. BLACKBURN (Soprano).
For Oratorios, Concerts, &c., 30, Woodview Terrace, Manningham,
York.

MISS BLACKWELL (Soprano).
Pupil of Madame Sainton-Dolby.
For Oratorios, Concerts, &c., 44, Sloane Square, S.W.

MISS FANNY CHATFIELD (Soprano).
For Concerts, Oratorios, Lessons, &c., address, 11, St. Ann's Road,
Brixton, London, S.W.

MISS MARIE COPE (Soprano).
For Oratorios, Concerts, Lessons, 167, New Cross Road, London, S.E.

MISS FUSSELLE (Soprano).
Pupil of Madame Sainton-Dolby.
Can now accept Engagements for Orchestral, Oratorio, or Ballad
Concerts, 37, Harrington Square, Hampstead Road, N.W.

MISS LIZZIE HONEYBONE (Soprano).
For terms, address to Bridlesmith Gate, Nottingham.

MISS CLARA MARNI, R.A.M. (Soprano).
For Concerts, Oratorios, &c., address, 32, Newington Green, N.

MISS ALICE SUGDEN (Soprano).
Oratorios, Miscellaneous Concerts, &c., 48, Lisle Street, Leicester
Square, W.

MRS. ALFRED J. SUTTON (Soprano)
Is open to engagements for Concerts and Oratorios.
54, Duchess Road, Edgbaston, Birmingham.

MISS SELINA HALL (Contralto).
For terms and references, address, 15, Wilford Street, Nottingham.

MISS LEYLAND (Contralto).
For Oratorios, Concerts, &c., address, 51, Plymouth Grove,
Manchester.

MISS EVELYN MORDAUNT (Contralto).
For Oratorio or Ballad Concerts, address, Ripon, Yorkshire.

MISS JEANIE ROSSE (Contralto).
Fairmead Lodge, Upper Holloway, N.

MISS FLORENCE WYDFORD (Contralto).
For Oratorios, Miscellaneous Concerts, Dinners, Soirées, &c.,
95, St. Paul's Road, Lorrimer Square, S.E.

MR. VERNEY BINNS (Tenor).
65, King Cross Street, Halifax.

MR. J. AUSTIN HERBERT (Tenor).
For Oratorios, Concerts, &c., address, 277, Brunswick Road, E.

MR. BRET MILLER (Tenor Vocalist).
For Oratorios and Miscellaneous Concerts; letters, 10, Exeter Street,
Brompton Road.

The *Eva* says: "Mr. Peach has a tenor voice of very pure quality."
MR. FRANK PEACH (Tenor).
For Oratorios, Concerts, Church Solos, &c., address, 58, Foulden Road,
Stoke Newington, N.

MR. A. J. SEARL
(Principal Tenor of Stockton Parish Church).
39, Woodland Street, Yarm Road, Stockton-on-Tees.

MR. A. MONTAGU SHEPHERD, R.A.M. (Tenor).
For Concerts and Oratorios, 196, Euston Road, N.W.

MR. STEDMAN (Tenor).
12, Berners Street, W.

MR. JOHN W. BAYLEY (Principal Bass).
For Oratorio or Ballad Concerts, address, Cathedral, Ripon.

MR. JOSEF CANTOR (Buffo).
Conductor, Liverpool Hope Hall Concerts (Seventh Season). All
communications Church Street, Liverpool.

MR. FRANK MAY (Bass).
Medalist and Prize Winner of Royal Academy of Music.
Pupil of Mr. W. H. Cummings.
For Oratorios, Concerts, &c., address, Messrs. Weekes and Co.,
14, Hanover Street, W.

MADAME LAURA SMART (Soprano) requests
that all communications respecting engagements may be ad-
dressed, Temple Chambers, Church Street, Liverpool.

MISS MAUD VERNON (Mezzo-Soprano) is at
liberty to accept ENGAGEMENTS for Concerts, &c. English
and Italian Singing Lessons at moderate terms. Address, 118, High
Street, St. John's wood, N.W.

MR. J. T. HUTCHINSON, A.R.A.M. (Baritone),
requests that all communications with reference to Oratorios,
Concerts, &c., or Pupils, may be addressed, 56, Doughty Street,
Mecklenburgh Square, W.C.

MR. BINGLEY SHAW (Bass) requests that all
communications respecting ENGAGEMENTS may be ad-
dressed, 12, Berners Street, London, W., or The Minster, South-
ampton.

MISS F. LOCKWOOD, Harpist to the Carl Rosa
Opera Company. London address, 6, Frederick Place, Gray's
Inn Road, W.C.

CHURCHILL SIBLEY (Organist of Park Chapel,
Chelsea) has REMOVED to 13, Hollywood Road, Reddish
Square, South Kensington.

MR. WARWICK JORDAN, Mus. Bac., Oxon.
F.C.O., &c., has REMOVED to 69, Granville Park, Lew-
ham, S.E., where all communications respecting Lessons or En-
gagements should be addressed.

MR. ARTHUR DOREY (Organist of the
Alexandra Palace). For Pupils, Engagements for Concerts,
&c., 14, Huntley Street, Bedford Square, W.C.

MR. CLEVELAND WIGAN, composer of "Song
of Vulcan," "Song for Mariners" (sung by Miss Mary Davies,
&c.), undertakes the Revision of Amateur Compositions, Vocal
and Instrumental. 69, Folkestone Road, Dover.

LESSONS by Post, in HARMONY, COUNTER-
POINT, COMPOSITION, &c., on a new and highly successful
system. Terms very moderate. Address, A. B. C., Messrs. Novello,
Ewer and Co., 1, Berners Street, W.

DR. CROW, of Ripon Cathedral, teaches HARMONY,
COUNTERPOINT, FUGUE, &c., by Correspondence.

MR. C. FRANCIS LLOYD, Mus. Bac., Oxon.
L.Mus. T.C.L., gives LESSONS in HARMONY, COUNTER-
POINT, &c., by Post. Address, Alma Place, North Shields.

TUITION by CORRESPONDENCE for MUSICAL
EXAMINATIONS. Graduated instruction, suitable ex-
ercises, careful correction, ample solutions. No payment unless suc-
cessful. Address, Mr. James Jennings, Deptford, London.

HARMONY LESSONS by CORRESPONDENCE.
Teacher has obtained Pass and Honour Certificates at the
Trinity College Local Examinations. Fifteen shillings per term, to be
paid in advance. Apply, A. C., Messrs. Novello, Ewer and Co.

HARMONY by CORRESPONDENCE. Terms
moderate. Reference to pupils permitted. Mr. H. C. Layton,
A.Mus. T.C.L., 7, Pittville Terrace, Cheltenham.

CANTAB. HONOURS-MAN COACHES by Post.
for "Previous" Responsions, Senior Locals, and Exami-
nations previous to the B.Mus. B.A., Crowthorn Villa, Peterborough.

DR. ALLISON instructed by Post Candidates who
passed RECENT UNIVERSITY EXAMINATIONS for the
DEGREES OF MUS. DOC. and MUS. BAC., Oxford, Cambridge
(including Preliminary of June, 1882), and Dublin. Dr. Allison pre-
pared Candidates who "Passed with Honours" Royal Academy
of Music Local Examinations (1882), Licentiate of the Royal Academy
of Music (1882), F.C.O. (1882), and every other Musical Examination
open to the public. Every branch of the Theory of Music, Orchestra-
tion, and Revision of Compositions, by Post to Correspondents in
Europe and America. 68, NELSON STREET, MANCHESTER. From
August 1 to 27, address, Dr. Allison, Craiglands, Ilkley, near Leeds.

STAMFORD HILL ACADEMY OF MUSIC,
The Terrace, Stamford Hill, N.—Principal: MADAME AS-
TON (Mrs. T. W. Simons). PRIVATE LESSONS in SINGING,
PIANO-FORTE, VIOLIN and VIOLONCELLO. Piano-forte Les-
sons for Children. Classes in Harmony. Sight Singing Class for
Ladies (every Thursday Afternoon, at Three o'clock). Next Term
commences MONDAY, September 18. The Terrace is nearly opposite
Stoke Newington Station, on the Great Eastern (Enfield or Finsbury
Routes). "Favorite" Omnibuses start from opposite Ter-
race, and also other Omnibuses from the Station to Finsbury
Park every half-hour. It is requested that all applications be made by
letter till after September 11.

MUSIC SCHOOL.—CHURCH OF ENGLAND
HIGH SCHOOL for GIRLS (Limited), 6, Upper Bal-
cony Street, Regent's Park.—Head Music-Mistress, Miss Macrone, late
Professor of Royal Academy of Music. Fees, two or three guineas
term. Pupils not in the school pay an entrance fee of one guinea.
Musical Scholarships were awarded by Professor Macfarren in 1881.
Michaelmas term will begin on October 3. Incoming pupils to attend
for examination on that day. F. J. HOLLAND, Chairman.

MR. JAMES TURPIN, Mus. Bac., Cantab.
F.C.O., L.Mus. T.C.L., &c., Organist of St. Andrew's Church,
Watford, and Music-master in the King Edward VI. Grammar School,
Berkhamstead, has a VACANCY for a RESIDENT PUPIL to pre-
pare for the musical profession. Special educational advantages in
university and other examinations are available. Address, 5, Martineau
Terrace, Watford, Herts.

ORGAN PRACTICE.—Three manuals, each of
notes, pedal organ, 30 notes, 18 effective stops, and blown by
the Automatic Hydraulic Engine. Terms, strictly inclusive, ONE
SHILLING PER HOUR, at Blennerhasset's Organ School and
Studio, 1A, Vernon Street, Pentonville, W.C.

Sole Agent for THE HYDRAULIC ORGAN BLOWER. Cheapest,
simplest, best, and most effective ever invented. Full particulars, and
estimates as above, free. Inspection invited.

ORGAN LESSONS OR PRACTICE, 36, STRAND (four doors from Charing Cross), and at St. Michael's, Lorn Road, Brixton Road, S.W., on fine two-manual C ORGANS (Hill and Son). PEDALLING specially taught. W. VENNING SOUTHGATE, The Strand Organ Studio," 36, Strand, W.C. Established 1867.

ORGAN PRACTICE (Private) on exceptionally moderate terms. Three manuals, 34 stops; separate pedal organ of 4 stops. Blown by engine-power. Five minutes from the "Angel." Apply to Ewald and Co., 21, Upper Barnsbury Street, N.

ORGAN PRACTICE (in the City) upon a complete instrument. Two full manuals and independent pedals, &c.; blown by engine. Willis, 29, Minories.

ORGAN PRACTICE.—Three manuals. One shilling per hour. The South London Organ Studio, 343, Cold Harbour Lane, Brixton.

MR. and MADAME EDWYN FRITH'S (Bass and Contralto) celebrated ORATORIO, OPERATIC and BALLAD CONCERT ARTISTS and PARTIES (established 1865—under Royal Patronage, 1890). Engaged for seventy Concerts: last season alone. New prospectus now ready. Autumn and winter tours arranging. Can entertain few more dates for North and Scotland at end of September, beginning of October, middle of November and forward. Vacancies for Vocal Pupils, introductions when competent; also one Resident Pupil. Address, Yealm House, Netherwood Road, Kensington, W.

TO CHORAL SOCIETIES and MANAGERS of CONCERTS.—MR. HARPER'S CONCERT PARTY for Oratorios and Ballad Concerts includes Madame Novver, Miss Kate Baxter, and Mr. J. T. Hutchinson. Can accept ENGAGEMENTS on and after the 7th inst., and during the autumn and winter. Address, 18, Brecknock Crescent, N.W.

MR. JOSEF CANTOR'S CONCERT COMPANY now arranging dates. Secretaries, &c., write for prospectus. New and attractive programmes. None but superior artists. Large or small companies. Church Street, Liverpool.

MUSIC legibly COPIED, 4d. per page; transcribed, 6d. per page. Guitar Lessons on moderate terms. A Young Lady of neglected education can be received as RESIDENT PUPIL or BOARDER. Thirteen miles south of London. Address, repaid, to Professional, care of Messrs. Cocks and Co., 6, New Burlington Street, London.

PIANOFORTE TUNER WANTED, in a large provincial Warehouse in the South of England (a permanent situation to a respectable man). Address, stating age, with reference and carte de visite, to A. O. Z., Messrs. Novello, Ewer and Co.

A FIRST-CLASS PIANOFORTE TUNER, &c. (Broadwood), open to an ENGAGEMENT. North preferred. Pianist, &c. Good reference. Address, Cromia, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

PIANOFORTE TUNER and REGULATOR WANTED. One with a knowledge of Harmoniums and American Organs preferred. Unexceptional references required. Apply by letter only, stating salary required, to H. X., care of Messrs. Phillips and Bolt, 27, King Street, Cheapside.

PIANOFORTE TUNER WANTED. Good reference required. Apply at Agate and Pritchard's, 68, Gracechurch Street, E.C.

WANTED, First-class TUNER and REGULATOR. Unexceptional references required. Good salary given. Apply, Music, Messrs. Novello, Ewer and Co.

WANTED, for the country, a PIANOFORTE TUNER and IMPROVER. Reply, stating salary expected, references, and qualifications. Inclose card. J. B. N., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

WANTED, ASSISTANT, who can Tune well. Permanency. Address, Ecosse, Messrs. Novello, Ewer and Co.

TUNER WANTED as Working Partner, for the Country. Small capital required. Address, Trichord, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

TUNER, age 21, requires a SITUATION. Salary, 30s. Can show off instruments. Address, J. Jackson and Sons, Music Warehouse, 1A, St. James's Street, Brighton.

A GOOD TUNER desires RE-ENGAGEMENT. Accustomed to good work, excellent factory experience; also out-door. Can regulate and repair. Has a knowledge of Harmoniums. Address, Tuner, 15, Park Place, Park Row, Nottingham.

SITUATION WANTED by a Practical PIANOFORTE TUNER, MAKER and REPAIRER. Many years with some of the best makers in London, and has had great practice in Harmoniums and American Organs. Age 48 years. C. Binks, 50, Nile Street, Bristol.

TUNER (Pianoforte and Harmonium) seeks Permanent ENGAGEMENT. Has a knowledge of American Organs and can do small repairs. Good reference. Married. Apply, G. B. D., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

WANTED, by a Young Man (23), a SITUATION as JUNIOR TUNER. Experienced Repairer. Well up in small work, and good bookkeeper. Excellent references. Address, W. J. M., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

A GOOD TUNER seeks a Country Tuner's Post. Was brought up at Broadwood's, and has had considerable country experience. Has been very successful in getting new business for his present employers. Apply by letter to A. Z., Messrs. Novello, Ewer and Co., 1, Berners Street, London, W.

A FIRST-CLASS TUNER (Broadwood's) seeks ENGAGEMENT. Thoroughly understands American Organs and Harmoniums. Testimonials. Address, Tuner, 430, Wandsworth Road, S.W.

PIANOFORTE (Fine) TUNER, late John Brinsmead and Sons' Show-Rooms.—All kinds of Repairs, and Organs. Can make large Harmonium throughout. Permanent SITUATION with good salary required. Good testimonials. R., 2, Westow Hill Terrace, Upper Norwood, Surrey.

EXPERIENCED PIANOFORTE TUNER and REPAIRER seeks RE-ENGAGEMENT, has a knowledge of the Sheet Music Trade. Good Pianist, Organist, &c. Age 25. Highest references as to character, &c. Address, P. F., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

PIANOFORTE REPAIRER requires partial EMPLOYMENT. B. A., 7, Brunswick Street, Hackney Road, E.

SITUATION WANTED for a TUNER, who has just completed six years' apprenticeship. Well up in every branch, and a good player. Highest recommendation from the firm. J. W., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

TO PARENTS and GUARDIANS.—WANTED, a sharp willing YOUTH, about 15. He will be taught the Musical Instrument and Sheet Music Trade (including Pianoforte Tuning). He must be willing to make himself generally useful. Board and lodging. Salary after first year. Small premium required. B. A., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

WANTED by a Lady, immediate ENGAGEMENT in a MUSIC WAREHOUSE. Gives lessons, Organ, Piano, and Singing. Knowledge of bookkeeping. Address, Organist, St. Mary's, Madeley, Salop.

WANTED, a Young Lady, not under 21 years of age, of good address, as ASSISTANT in a MUSIC WAREHOUSE, to assist also in Teaching. Must be a first-class and brilliant Pianist. None other need apply. Address, with full particulars, salary expected, testimonials, carte, &c., to D. C., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

YOUNG LADY seeks a SITUATION as ASSISTANT in MUSIC WAREHOUSE or to give Lessons in a School. Address, Miss R. Miles, Corhampton, Bishop's Waltham, Hants.

YOUNG Lady (English) can play Piano and Sing, has been educated in France, is desirous of obtaining a SITUATION in a MUSIC WAREHOUSE combined with a comfortable home. Apply to M., 117, High Street, Cheltenham.

MUSIC.—A Young Lady desires ENGAGEMENT in a MUSIC SHOP, or as Pianist or Teacher. Experienced. Address, E., 1, Cromwell Avenue, Highgate.

YOUTH requires a SITUATION in a MUSIC WAREHOUSE, wholesale preferred. Has good tenor voice, and knowledge of piano and organ, &c. Town or country. Address, G., 10, North Street, Westminster.

PIANOFORTE and MUSIC BUSINESS for SALE. Price £1,500. Established 40 years. Satisfactory reasons for retiring. Address, C. A. B., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

A PROFESSIONAL MUSICIAN, resident in a first-class neighbourhood near Liverpool, and who is removing to the South, would be glad to meet with a gentleman who would PURCHASE his long-established TEACHING CONNECTION, with or without his house of very superior furniture. This is an excellent opportunity for a clever pianoforte-player and teacher of singing who wishes to make a really good position. Address, R.A.M., 28, Nightingale Road, Lower Clapton, E.

OLD-ESTABLISHED MUSIC and TEACHING BUSINESS to be DISPOSED OF, in a leading thoroughfare near the City. Large saloon attached, suitable for classes or show-room. Goodwill, stock, lease, fixtures, &c., about £1,000. Apply by letter to A. B. C., Messrs. Novello, Ewer and Co., Queen Street, Cheapside, E.C.

SMALL PIANOFORTE TUNING CONNECTION for SALE, situate in and about a thriving Midland town. For particulars, &c., address, T. W., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

PIANOFORTE and GENERAL MUSIC BUSINESS for SALE in best part of main road. Fine shop. Established eighteen years. Satisfactory reasons for leaving. Apply, 340, Holloway Road, London, N.

PIANOFORTE and MUSIC BUSINESSES for DISPOSAL.—Messrs. LUCAS, SON, and CO., have lately had placed in their hands for immediate DISPOSAL several well-known and old-established BUSINESSES in various parts of the country. They are well suited to parties desirous of entering the trade with capitals from £200 upwards.

They are principally located in the most flourishing parts of England, and satisfactory reasons can be given for the disposal of the same.

Parties who have not yet done so can have full particulars and every information by applying to the above firm.—No. 20, Great Marlborough Street, London, W.

FOR SALE, PIANO-TUNING AND HIRING CONNECTION. Stock could be reduced to suit purchaser. Good opening for steady Tuner. Teaching might be added. Address, Strad., Messrs. Novello, Ewer and Co., 1, Berners Street, London, W.

OLD MUSIC BOUGHT and SOLD.—Church Music, Full Scores, Oratorios, Biographies, Histories, Treatises, Glees, Madrigals, Organ Music. Full value and cash payments. Reeves's Depot for Old Music, Fleet Street, London.

TO AMATEURS and PROFESSORS about to PUBLISH.—J. McDOWELL, 25, Warwick Street, Regent Street, London, undertakes Revising, Engraving, Printing, and Publishing all musical works, in the best manner, at lowest possible terms. Estimates given on receipt of MS.

IMPORTANT TO MUSICSSELLERS.—Having the largest varied stock of Music in Europe, orders received in the morning are executed the same day, or if in stock posted immediately, if required. Terms upon application.

London: B. WILLIAMS, 60, Paternoster Row, E.C.

AUTHORS' WORKS CORRECTED, REVISED, and PRINTED with despatch on moderate terms. Quotations given on receipt of MSS.

London: B. WILLIAMS, 60, Paternoster Row, E.C.

COMPOSERS and PROFESSORS of MUSIC wishing to obtain general circulation for their compositions should apply to E. Donajowski, Music Publisher, 124, Great Marlborough Street, London, sending sample copy of their compositions, with professional card.

TO CHORAL SOCIETIES and Others.—For SALE, a large quantity of Second-hand MUSIC, comprising Oratorios, Cantatas, Part-songs, &c. For particulars apply to H. C. L., Sketty House, Ealing Dean, W.

TO ORGANISTS, CONDUCTORS, and MUSICSSELLERS. For SALE cheap, the following lots of MUSIC:—
Lot 1. Pianoforte Music (nearly all new), 240 pieces.
" 2. Septet Parts of Dance Music, 15 sets.
" 3. Organist's stock of Anthems, Glees and Services (462).
" 4. Music Books, various (29).
For particulars, address, F., 71, Winchester Street, S.W.

WANTED.—Five of Boccherini's most approved QUINTETS for Two Violins, Viola, and Two Cellos. G. E. H., 319, High Holborn, W.C.

A GATE and PRITCHARD'S ANNUAL SALE of MUSICAL INSTRUMENTS (Pianos, Organs, and Harmoniums) returned from hire at greatly reduced prices. A good Collard, full compass, £18; Harmonium by Christophe, 10 stops, suitable for church or school, £14. 68, Gracechurch Street, E.C.

A GATE and PRITCHARD'S ANNUAL SALE of surplus and soiled MUSIC, at greatly reduced prices. A quantity of popular songs and pieces; 30s. worth for 5s. 68, Gracechurch Street, E.C.

ORGAN on SALE.—CHAMBER ORGAN, consisting of great, swell, and pedal organs; full compass, spotted metal pipes, polished walnut case and decorated pipes, organ seat, gas engine, engine bellows, and all fittings; specially built; one year in use; owner removing to Melbourne. Price £200. Apply to F. S. Sargood, Esq., Rydal Mount, Champion Hill, London; or to P. Conacher and Co., Organ Builders, Huddersfield.

ORGAN on SALE.—CHURCH ORGAN (nearly new), two rows of keys and pedals, full compass, six stops on great, five on swell, and bourdon on pedals, three couplers and three slides for additions. Price £120. Apply to P. Conacher and Co., Organ Builders, Huddersfield.

ORGAN on SALE.—CHAMBER ORGAN in a mahogany case, four stops, foot and hand blower. Price £18. Apply to P. Conacher and Co., Organ Builders, Huddersfield.

ORGAN for SALE. Two manuals; compass, CC to G; 9 stops on the great organ, 8 stops on the swell organ, and 2 on the pedal organ; 3 compositions on the great, 2 compositions on the swell. To be seen at A. Hunter's Organ Factory, 65A, High Street, Clapham, S.W.

TWO-MANUAL ORGAN, property of a lady. Mahogany case, gilt pipes, 21 stops. W. E. Richardson, Builder to her Majesty, Central Organ Works, Hulme, Manchester.

ORGAN.—WANTED, a Good Second-hand INSTRUMENT suitable for a moderate sized church. Full particulars to L. Valentine, Scafford Road, Melton Mowbray.

ON SALE.—Good three-manual ORGAN, containing 33 Draw-stops in all, viz.: 10 on great organ, 10 on swell, 10 on choir, 3 on pedal, 5 couplers. For further particulars, apply, Dromedary and Lupton, Organ Builders, Russell Works, Keighley, Yorkshire.

ORGAN for SALE. Compass CC to F; 9 stops in Venetian swell; separate pedal bourdon; 3 compositions. Now in Foot's Cray Church. Price £50. Can be seen. Address, Rector, Foot's Cray, Kent.

CHURCH ORGAN for SALE. Handsome mahogany case, speaking front of gilt pipes in towers; two rows of keys and one and a-half octaves of pedals; seventeen stops, &c. by FLIGHT and ROUSSEY. Very fine quality of tone; suitable for a congregation of 500. To be sold for 100 guineas, in consequence of the erection of larger instrument. May be seen at St. Luke's Church, Ramsgate, near S.E.R. Station. Letters to H. A., care of Chapman and Co., 50, New Bond Street.

A SMALL ORGAN, suitable for a chamber, approved by Dr. Stainer. Containing open diapason, stopped diapason, treble and bass, principal and fifteenth; an octave and a half of pedals; handsome stool. 40 guineas. Address, Rev. W. H. Worth, Ratlinghope Vicarage, Shrewsbury.

ORGAN, CC to G. 1½ pedals, decorated front. Stops: lieblich gedackt, stopped diapason, flute, principal; height about 8 ft. 6 in. £13. Edwards, Draper, New Bushey, Herts.

NEW ORGAN for SALE. Three manuals, CC to G; 8 stops on great, 11 stops on swell, 6 stops on choir, 3 stops on pedals; 7 couplers and tremulant; 3 double-action compositions; pedals to great, three ditto to swell. For full particulars apply to Churchill, Music Warehouse, Park Street, Bristol.

EXQUISITE CHAMBER ORGAN for SALE. 2 manuals, 2½ octaves pedals (bourdon), 9 stops, mahogany case. Price £90. G. E. B., 68, Regency Square, Brighton.

POWERFUL ORGAN, 3 stops: open, stopped, and principal; handsome Gothic case. Price £15. Also one of 5 stops by Lincoln and Son (perfect). £21. 47, Asylum Road, Peckham, S.E.

LARGE HARMONIUMS for HIRE by the day, week, or month. Powerful tones, suitable for Public Buildings. C. Venables and Co., 187 and 189, Essex Road, Islington.

PEDAL PIANOFORTE.—A good-toned PIANO with Organ Pedals, complete, to be SOLD at once. Price 15 guineas. Apply, F. J. Unwin, 37, Haymarket, S.W.

VIOLIN, by JOSEPH GUARNERUS. Warranted by HILL. Price £60. D., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

FINE old Italian VIOLIN, in excellent preservation, the property of a late collector. Price £40. N., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

AMATEUR VIOLIN. Chanot's description: "Size 15½; varnish, fine red brown, best quality; preservation perfect; tone very good indeed; label altogether genuine." Apply C. T. Oakes, The Glen, Bury St. Edmunds.

VIOLIN STRINGS.—The Trade and Shippers supplied with the best Italian Strings, finest in tone and unequalled in durability. Three sample Firsts sent post-free by thirteen stamps. London: Shepherd and Kilner, Music Publishers and Importers of Musical Instruments, Strings, &c., 16, Southampton Street, Strand, London, W.C. A good stock of sheet music always on hand.

VIOLIN STRINGS to stand at Concert Pitch. Five first (gut or silk) or two everlasting metallic strings sent free for thirteen stamps. Dean's Music Warehouse, 77, City Road, London, E.C. Established 1848. Price Lists sent free.

VIOLIN STRINGS.—Finest Italian imported. Unequalled for truthness, brilliant tone, and great durability. Three Firsts post-free for thirteen stamps. Alphonse Cary, Manufacturer and Importer of Musical Instruments, Newbury, Berks. Bands supplied.

VIOLINS.—The COLLIN-MÉZIN VIOLIN (the finest new violin made). Price and particulars on application to the Importer, Alphonse Cary, Newbury, from whom they may be had on approval.

VIOLINS, Tenors, Violoncellos, and Double Basses, by CRASKE. These are the very best of all modern instruments, equal to Stradivarius and Guarnerius, at a tenth of the cost. Edward Crompton, 54, Barton Arcade, Manchester.

EARDLEY'S TREBLE, TENOR, or BASS PATENT CHROMATIC PITCH or TUNING PIPES. Sound all the tones of the Chromatic Scale, being the most perfect and complete ever made. It is extremely portable, weighing only 6 ounces, and can be obtained at all Musicians'ellers, or from J. Eardley, High Street, Woodville, Burton-on-Trent.

OBOE-PLAYERS, before giving their orders elsewhere, should write to J. Sharpe, Pudsey, respecting the New Model Oboe he is now supplying. It is claimed for this Oboe that not only is the fingering easier, but that the intonation through out is better, being more equal and just in all the different keys.

VIOLIN AND BOW

MAKERS AND REPAIRERS,

GEORGE WITHERS & CO.

(Late of Coventry Street),

WHOLESALE IMPORTERS OF

MUSICAL STRINGS

FROM ROME, PADUA, AND NAPLES.

A FINE COLLECTION OF ITALIAN INSTRUMENTS.

Bows, Cases, Music Stands, &c. See Price Lists.

51, ST. MARTIN'S LANE, LONDON.

NO OTHER ADDRESS.

THE attention of Organists and Professors generally is specially directed to the PIANOS of

PLEYEL, WOLFF & CO.

for a good firm touch, pure tone and great durability. These instruments have long been and still are, used by the most eminent pianists of the day, and are not surpassed by any of the Foreign Pianos now imported. The full discount allowed. Sole Agents, I. BERNOW & Co., 170, New Bond Street, London, W.

MALEY, YOUNG, & OLDFKNOW,
ORGAN BUILDERS,

Manufactory:

KING'S ROAD, ST. PANCRAS, LONDON, N.W.

ORGANS Rebuilt to suit any position, Repaired, Enlarged, Tuned, and Re-voiced (in any part of the kingdom), at very moderate charges. Materials, workmanship, and tone guaranteed to be first-class. Specifications, estimates, and designs for chancel, bracket, chamber, and all descriptions of Organs.

N.B.—New and Second-hand Organs for Sale.

INSPECTION INVITED.

JAMES CONACHER AND SONS,
ORGAN BUILDERS,

BATH BUILDINGS, HUDDERSFIELD.

Specifications and Estimates free of charge.

EUSTACE INGRAM, Church Organ Builder, combines excellence of tone and workmanship with economy. Inspection invited. Organ Works, Burnard Place, Eden Grove, Holloway Road, London, N.

TO ORGANISTS.—First-class APPOINTMENTS can always be secured by those thoroughly proficient. Kummens's Organ Pedal Attachment for Pianofortes offers hitherto unknown facilities for practice. Testimonials from leading Organists. Trial invited at 102, Raiton Road, Brixton, London.

ACCURATE METRONOMES, 1s., post-free. Rudiments of Singing, 1s. per dozen. Singing-Class Tutor, 12th edition, 6d. each. D. Scholefield, Trinity Street, Huddersfield.

ARRANGEMENT OF SALES OF MUSICAL PROPERTY FOR 1882.

MESSRS. PUTTICK AND SIMPSON beg to announce that they will hold their SPECIAL MONTHLY SALES OF MUSICAL PROPERTY of every description on the following dates:—

Tuesday, Aug. 15.	Tuesday, Oct. 17.	Tuesday, Dec. 19.
-------------------	-------------------	-------------------

Property intended for insertion in any of the above Sales, or particulars of same sufficiently detailed for the Catalogue, should reach us ten days prior to the dates mentioned.

Auction Gallery, 47, Leicester Square, London, W.C.
[Established 1794.]

KELLY and CO., PIANOFORTE and HARMONIUM MAKERS (to Her Majesty), 14 and 16, Mortimer Street, London, W.

Kelly's Organ Harmoniums are the "only instruments" of English manufacture that gained "any award" at the Dublin and Paris Exhibitions.

A liberal discount for Schools and Charitable Institutions.

Three hundred Second-hand Pianofortes by the leading makers, at all times very cheap. New Pianos (warranted), in elegant Walnut or Rosewood cases, from 10 guineas.

The Trade, Merchants, and Shippers supplied.

THE *Orchestra and Choir* for May says: "We have had an opportunity of testing the efficiency of the PEDALS and ACTION for PIANOFORTES, supplied by Mr. HAMILTON, of Bristol. Their finish could not be better, and the simplicity and noiselessness of the action is a great thing in their favour, as well as the ease with which they can be attached, and the fact that they do not injure the instrument in any way."

J. HAMILTON would draw the attention of those requiring PEDALS and ACTION to their Pianofortes to the correspondence on page 46 of the *Musical Standard* for January 21, which shows the success of Pedals made by him according to the resolution of the Organ Conference at the College of Organists. The action is easily attached to any kind of Pianoforte in a short time.

A Set of Straight Pedals and Action (30 notes), price £4 4s.

A Set of Radiating and Concave Pedals and Action (30 notes), price £5 5s.

A Set of Straight and Concave Pedals, as recommended at the Organ Conference, 1881, and Action, price £5 5s.

Full printed instructions, "How to Attach," are sent with each set. Liberal discount to the Profession and Trade. Send for testimonials and terms to J. Hamilton, 6, Chesterton Terrace, City Road, Bristol. Agent—Mr. Arthur F. Adcock, 4, Gladstone Terrace, Bolton Street, Battersea Bridge Road, S.W.

IMPROVED ORGAN PEDALS AND ACTION TO
PIANOFORTES.

J. HAMILTON, Inventor and Manufacturer (established 1874) of the above, will give very liberal terms to those who will act as AGENTS for the SALE of this successful and useful INVENTION. From £3 to £5 per week is now made by Agents appointed last year. Apply at once, as Agents' List will soon be closed, to J. Hamilton, 6, Chesterton Terrace, City Road, Bristol.

BRASS, REED, STRING, and DRUM and FIFE BANDS, PIANOFORTES and HARMONIUMS, supplied at wholesale prices, at J. MOORE'S, Buxton Road, Huddersfield. Prices, with drawings of every instrument, post-free. Music for any kind of band. Patronised by the Army, Navy, and Rifle Corps.

T. R. WILLIS (established 1827), Maker and Importer of Brass and Wood Instruments, Harmonium Reeds, Music Strings, Wire, &c., Violins, Concertinas, &c., 29, Minories, London. List for stamp.

"TOWER" ORGAN WORKS.—Specifications made out for Organs. Rebuilding, Repairs, Voicing, and Tuning by experienced Artists. Pipes and Fittings. Second-hand Organs and Materials. T. Willis, 29, Minories, London.

PARIS UNIVERSAL EXHIBITION, 1878.—CLASS XIII.—GOLD and SILVER MEDALS, PARIS, 1878; GOLD MEDAL, PARIS, 1879; GOLD MEDAL, ROME, 1880, and TWO DIPLOMAS.

ARTISTIC HOUSE,

PARIS, 10, RUE DU FAUBOURG-POISSONNIÈRE, 10, PARIS.

CH. J. B. COLLIN-MÉZIN,

VIOLIN, VIOLONCELLO, AND BOW MAKER.

The celebrated Violins and Violoncellos for Soloists, which, since the adoption of the new system, are the only approved, recommended and played by the greatest masters; among others, Messrs. SIVORI, MARSIK, HOLLMANN, LEONARD, ARMIGAUD, Miss MARIE TAYAU, &c., &c., Messrs. MASSART, SAUZAY, DANCLA, FRANCHOMME, MAURIN, CHEVILLARD, JACQUARD, &c., Professors at the Conservatoire of Music, Paris.

PRICES.

VIOLIN ... £12 | TENOR ... £14 | VIOLONCELLO £20
BOW (in Pernambuco, silver-mounted, first-class), £1 4s.; Collin-Mézin, £1 12s.

Catalogues and testimonials post-free on application.

NEW MUSIC-ENGRAVING

(STEAM PRINTING)

EXHIBITED IN

PARIS, VIENNA, and PHILADELPHIA.

Superior to Pewter Plates and Metal Types.

50 PER CENT. CHEAPER.

SPECIMENS and ESTIMATE

will be sent post-free on receipt of manuscript.

SONG, PIANO PIECE, &c. Engraving, Printing, and Paper:—

4 Pages, including Title, 100 Copies (Folio) ... £1 3 0

The following 100 Copies ... 0 4 0

ANTHEM, PART-SONG, KYRIE, HYMN, &c.:—

4 Pages, including Heading, 100 Copies (Octavo) ... 1 2 0

The following 100 Copies ... 0 2 0

OPERA, CHORUS, BAND-PART, &c.: Sacred Music of any

kind; BOOK with ILLUSTRATIONS; TITLES with Views, in

colours, highly ornamental; COPYING old Books, Manuscripts,

Drawings, &c., by Photography and Patent Processes.

Reprint supplied.

The most perfect Machinery and a large well-trained Musical Staff

enable us to supply even the largest orders within the shortest time.

PATENT PAPER TYPE COMPANY,

62, HATTON GARDEN, LONDON, E.C.

Mr. Stedman's Musical Agency

(Established for the transaction of all Musical Business, Professional and General),

12, BERNERS STREET, LONDON, W.

Office Hours, 10 to 5; Saturday, 10 to 1.

TO CONCERT-GIVERS AND ENTREPRENEURS GENERALLY.

MR. STEDMAN begs to inform Projectors of Concerts, Secretaries of Institutions, and Entrepreneurs generally that he is prepared to arrange for large or small parties of artists of all positions in the profession, and for Concert Tours. All details of management undertaken without the slightest trouble to those favouring Mr. Stedman with their wishes. Terms upon application.

TO THE CLERGY.

MR. STEDMAN begs to inform the Clergy that he has established a **REGISTRY OF ORGANISTS, CHOIRMEN, and CHORISTERS** seeking **APPOINTMENTS**, which is open to their inspection, and they are invited either to call or to write stating their requirements. From his personal knowledge of the qualifications of Organists and Singers, Mr. Stedman is able to give the Clergy valuable information as a guide to selection.

CHURCH FESTIVALS arranged and carried out in all details.

CHOIR-BOYS.

MR. STEDMAN is prepared to supply good **SOLO CHOIR-BOYS** for Church Festivals, Choral Weddings, Concerts, &c.

MUSIC FOR BANQUETS, &c.

MR. STEDMAN undertakes the music (and all the necessary details) for Banquets of City Companies, Masonic Lodges, &c., at the shortest notice.

ORCHESTRAS AND CHOIRS.

MR. STEDMAN is prepared to provide **CHOIRS** and **ORCHESTRAS** for the performance of Oratorios and Cantatas.

MR. STEDMAN will be happy to advise his clients upon all professional matters, confidential or otherwise, either by letter or personally by previous appointment at his Offices, 12, Berners Street, London, W.

CAUTION.—BOND'S (CRYSTAL PALACE) GOLD MEDAL MARKING INK. To avoid spurious imitations see that "The Daughter of the late John Bond" appears on the labels, Twelve Prize Medals. Five Gold. Works: 75, Southgate Road, London.

New Edition.—Just published.

A TREATISE ON MODERN INSTRUMENTATION AND ORCHESTRATION

(Dedicated to Frederick William IV., King of Prussia), to which is appended The Chef d'Orchestre, by

HECTOR BERLIOZ

TRANSLATED BY

MARY COWDEN CLARKE.

NEW EDITION, REVISED AND EDITED BY

JOSEPH BENNETT.

Price Twelve Shillings.

London: NOVELLO, EWER and Co.

NOW READY, NEW EDITIONS OF

Novello, Ewer & Co.'s Catalogues

- No. 1. ORGAN AND HARMONIUM MUSIC.
 " 2. SACRED MUSIC WITH ENGLISH WORDS.
 " 3. MUSIC WITH VOCAL AND ORCHESTRAL PARTS.
 " 4. MUSIC FOR THE PIANOFORTE.
 " 5. SECULAR VOCAL MUSIC.
 " 6. SACRED MUSIC WITH LATIN WORDS.

Sent gratis and post-free.

London: NOVELLO, EWER and Co.

ORIGINAL Compositions for the Organ

By **GUSTAV MERKEL.**

- No. 1. Sonata in D minor (originally written as a duet) ... 3 0
 2. Fantasia in E minor ... 3 0
 3. Twelve Short Preludes ... 2 0
 4. Pastorale in G; Adagio in F ... 2 0
 5. Pastorale in G ... 2 0
 6. Prelude in G; Triple Fugue in G minor; Postludium; Andantino ... 1 0
 7. Moderato in F; Pastorale in A; Pastorale in D ... 1 0
 8. Allegretto in A; Allegro in D ... 1 0
 9. Overture in C minor ... 1 0
 10. Three Short Pieces: (a) Andantino in G, (b) Allegro in C, (c) Allegro in D; Prelude in E flat ... 1 0

London: NOVELLO, EWER and Co.

Just published.

TWENTY ORIGINAL VOLUNTARIES

COMPOSED FOR THE
ORGAN OR HARMONIUM

BY

ARTHUR HENRY BROWN.

One Shilling and Sixpence.

London: NOVELLO, EWER and Co.

THE YOUNG ORGANIST

A COLLECTION OF PIECES OF MODERATE
DIFFICULTY

ARRANGED BY

W. J. WESTBROOK.

Two Volumes, cloth, each 10s. 6d.

Twenty Numbers, each 1s. 6d.

London: NOVELLO, EWER and Co.

HANDEL'S ORGAN CONCERTOS

EDITED BY

W. T. BEST.

ONE VOLUME, SEVEN SHILLINGS AND SIXPENCE.

	s.	d.		s.	d.
No. 1, in G...	3 0	No. 4, in F... ..	...	3 6
" 2, in B flat...	2 6	" 5, in F... ..	...	1 6
" 3, in G minor...	2 0	" 6, in B flat... ..	...	2 6

London: NOVELLO, EWER and Co.

Just published.

DAILY STUDIES AND COMPLETE PEDAL SCALES FOR THE ORGAN

BY

GEORGE ERNEST LAKE.

Price One Shilling.

London: NOVELLO, EWER and Co.

New Edition of Bach's Organ Works.

THE ORGAN WORKS

OF

JOHN SEBASTIAN BACH

EDITED BY

J. F. BRIDGE and JAMES HIGGS,

Mus. Doc., Oxon.

Mus. Bac., Oxon.

BOOK I.—EIGHT SHORT PRELUDES AND FUGUES.

PRICE 2s. 6d.

In this edition much help is offered toward a correct and effective rendering of Bach's Organ Music. The distribution of the parts between the two hands is clearly shown. The notes most conveniently played by the right hand are printed on the *upper*, and those best taken by the left hand on the *lower*, of the two manual staves. The pedalling is indicated where necessary. Marks of expression and phrasing are added occasionally, and suggestions for the effective use of the organ are given throughout. The preface contains many useful hints.

London: NOVELLO, EWER and Co.

TO CHORAL SOCIETIES.

MESSRS. NOVELLO, EWER & CO.

HAVING A FEW COPIES REMAINING OF THE

SELECTION OF MUSIC

PERFORMED BY THE

CHORAL SOCIETIES

WHO TOOK PART IN THE

COMPETITION AT THE NATIONAL MUSIC MEETINGS
AT THE CRYSTAL PALACE IN 1873,

ARE PREPARED TO SUPPLY THEM AT

SIXPENCE EACH.

THE BOOK CONTAINS

THE MANY REND THE SKIES ("Alexander's
Feast") HANDEL.
I WRESTLE AND PRAY (Motett) BACH.
DIES IRÆ (Requiem Mass) CHERUBINI.
HALLELUJAH ("Engedi") BEETHOVEN.
SEE WHAT LOVE HATH THE FATHER
("St. Paul") MENDELSSOHN.
COME WITH TORCHES ("Walpurgis Night")
MENDELSSOHN.

LONDON: NOVELLO, EWER & CO.

NOVELLO'S

PART-SONG BOOK

BOOK
1. SIR J. BENEDICT.
2. HENRY SMART.
3. G. A. MACFARREN.
4. J. L. HATTON.
5. C. A. MACRONE.
6. C. A. MACRONE.
7. MADRIGALS, by various
Composers.
8. HENRY HILES.
9. FRANCESCO BERGER.

BOOK
11. J. BAPTISTE CALKIN.
12. J. BARNBY.
13. A. ZIMMERMANN.
14. G. A. MACFARREN.
15. HENRY LESLIE.
16. HENRY SMART.
17. SAMUEL REAY.
18. J. LEMMENS.
19. HENRY SMART.

MESSRS. NOVELLO, EWER & CO., having determined to dis-
continue the issue of the above work in Books, will, in order to dispose
of the remaining Stock, supply them at

SIXPENCE EACH.

Each Book contains Six Part-Songs, and the attention of Conductors
and Secretaries of Choral Societies is especially called to the opportunity
offered of securing a collection of modern Part Music at a very
low price.

Books 5, 7, 13, 19, 20, and 23, being out of print, cannot be supplied.
List of Contents can be had gratis on application.

LONDON: NOVELLO, EWER and Co.

TO CHORAL SOCIETIES.

Reduced to 2s. 6d. per Volume.

THE MUSICAL TIMES

IN EIGHT VOLUMES

EACH CONTAINING FORTY-EIGHT CHORAL PIECES,
SACRED AND SECULAR.

The attention of Conductors and Secretaries of Choral
Societies is specially called to these Volumes, which offer
a large collection of useful pieces at an exceedingly low cost.
Lists of Contents of each Volume may be had on
application.

LONDON: NOVELLO, EWER AND CO.

SUBSCRIPTION EDITION

OF

MOZART'S WORKS

PUBLISHED BY

BREITKOPF & HÄRTEL, OF LEIPZIG.

SÉRIE XXIV.—Supplement, No. 29, Mass in C minor. Full score.
Net, 10s.

Subscriptions received, and Single Volumes sold, by
NOVELLO, EWER and Co.

NEW FOREIGN PUBLICATIONS.

BAILLOT.—Berühmtes Salonstück, from the Seventh Con-
certo for Violoncello and Piano 3 0
BAUMFELDER, F.—Abandonné. Melody for Pianoforte.
Op. 309 2 0
— Marche Bohémienne, for Pianoforte. Op. 313 ... 3 0
BEHR, F.—Oriental Lullaby, for Pianoforte. Op. 435 ... 3 0
— Falkenjagd, for Pianoforte. Op. 437 ... 3 0
— Süsse Maid von Korosi. Ungarisches Volkslied, for Piano-
forte. Op. 438 4 0
BIRD, A. H.—Three Pieces for Pianoforte. Op. 2. No. 1, Humo-
resque; No. 2, Menuet; No. 3, Walzer 4 0
FRIEDRICH, F.—Transcriptions of Favourite Songs for Piano-
forte 2 0
No. 1. Kreutzer ("Nachtlager"): "Ein Schütz bin ich."
" 2. Schnell: "Frühlingzeit."
" 3. Volkslied: "Stille Nacht."
" 4. Lortzing: "Sonst spielt ich."
" 5. Mozart: "Wiegenlied."
" 6. S' Mailüfterl."
GAUBY, J.—Meeresabend, for Male Chorus with Tenor Solo
and Pianoforte accompaniment 6 0
— In kleinen Formen. Seven Characteristic Pieces for Piano-
forte. Op. 17 4 0
HAYDN.—Twelve Short Pieces for Pianoforte 1 0
HILDEBRANDT, G.—Three Mazurkas for Pianoforte ... 2 0
KÖHLER, L.—Favourite Melodies as Studies for Pianoforte.
Op. 303 9 0
KRAMER, W.—Trotzköpfchen. Polka de Salon for Pianoforte.
Op. 6 2 0
— Jubelfeier. Polonaise for Pianoforte. Op. 7 ... 3 0
KRAUSE, A.—Jugendbibliothek. Melodies arranged for
Pianoforte Duet. Book VIII.: Schubert 6 0
— Twelve Studies for Young Pianoforte-Players. Op. 31 ... 8 0
KRZYŻANOWSKI, I.—Sonata for Pianoforte. Op. 45 ... 8 0
LANGE, G.—Fantasias on Celebrated Songs, for Pianoforte.
Op. 171 3 0
No. 43. Waldmann: "Wer weiss ob wir uns wiedersehn"
41. Abt: "Ich denke dein" 3 0
— Centi Folie. Fantasias on Favourite Songs easily arranged
for Pianoforte each 2 0
No. 80. "Leb wohl, du theures Land."
" 81. "Herz mein Herz."
" 82. "Nach Sevilla."
" 83. "Ach für dich nur kann ich leben."
LASSEN, E.—Music to Calderon's drama "Ueber allen Zaub-
er Liebe" Op. 73. Vocal score net 5 0
LÖW, J.—Six Pieces for the Pianoforte each 3 0
No. 1. La Charmante. Caprice. Op. 439.
" 2. Un doux Songe. Melody. Op. 440.
" 3. Air de Napoléon Bonaparte. Gavotte. Op. 441.
" 4. A Sainte Rosalie de Palerme. Serenade. Op. 442.
" 5. Ma chère Patrie. Meditation. Op. 443.
MEYER, L.—Fourteenth Easy Trio for Pianoforte, Violin and
Violoncello. Op. 24 7 0
MOZART.—Sonata in G, for the Organ, with Accompaniment
of Two Violins and Bass. Edited by J. Rheinberger ... 10 0
PAPPERTZ, R.—Canonische Formen, for the Pianoforte.
Op. 15 7 0
SACHS, J.—Albumblatt, for Violoncello and Pianoforte. Op. 57
SCHMIDT, H.—Aus jungen Tagen. A series of short Charac-
teristic Pieces for Pianoforte. Op. 3 8 0
SCHOLZ, B.—Contrapunctische Variationen on a Gavotte of
Handel, for Two Pianofortes. Op. 54 8 0
SCHUSTER, W.—Gavotte for Pianoforte. Op. 5 ... 2 0
STRAUSS, R.—Sonata in B minor, for Pianoforte. Op. 5 ... 8 0
SUPPÉ, F.—Overture to "Poet and Peasant." Arranged for
Pianoforte and Harmonium 4 0
— Overture to "Poet and Peasant." Arranged for Pianoforte,
Harmonium, Violin and Flute or Violoncello ... 8 0
TAPPERT, W.—Die letzten Sonnenstrahlen bleichen. Trio
for Three Female Voices, with Pianoforte accompaniment.
Score and parts 6 0
VOYÉ, W.—Roses de Printemps. Blüette for Pianoforte. Op. 24 ... 2 0
WECKBECKER, W.—Suite for Violin and Pianoforte ... 5 0
WESTBROOK, W. J.—Sonata for the Organ net 3 0
WILM, N.—Three Instructive Sonatinas for the Piano. Op.
20. No. 1, C major; No. 2, D minor; No. 3, D major each 4 0
WOLFRUM, P.—Ballade for Pianoforte. Op. 8 4 0
Sold at half-price, if not marked net.

LONDON: NOVELLO, EWER AND CO.

SUBSCRIPTION EDITION

OF

ROBERT SCHUMANN'S WORKS

EDITED BY

CLARA SCHUMANN

PUBLISHED BY

BREITKOPF AND HÄRTEL, OF LEIPZIG,

Issued in July.

Fourth Symphony, in D minor. Op. 120. Full score s. d.
Advent Hymn, for Soprano Solo, Chorus and Orchestra. Op. 71 ... net 7 6
... .. net 4 0

Single Volumes sold, and Subscriptions received by,
NOVELLO, EWER and Co.

TRINITY COLLEGE, LONDON.

CLASSES AND LECTURES.

Michaelmas Term commences SEPTEMBER 25.

Harmony and Counterpoint.—J. Gordon Saunders, Mus.D.; F. E. Gladstone, Mus.D.; Baron Bödog Orczy, Humphrey J. Stark, Mus.B.; C. W. Pearce, Mus.B. Form and Orchestration.—E. H. Turpin, L.Mus.T.C.L. Musical Acoustics.—W. H. Stone, M.A., M.B., F.R.C.P. Pianoforte.—Sir Julius Benedict, W. G. Cousins, Bradbury Turner, Mus.B.; E. Silas, Miss Alma Sanders, Mrs. Baskcomb, Fredk. G. Cole, L.Mus.T.C.L.; G. E. Bambridge, Ridley Prentice. Ensemble Pianoforte Class.—Sir Julius Benedict. Organ.—W. S. Hoyte, L.Mus.T.C.L.; W. Pinney, Mus.B. Harmonium.—King Hall. Solo Singing.—F. Schira, A. Visetti, J. C. Beuthin, J. H. Nappi, Wallace Wells, Miss Kate Steel, H. Regaldi. Oratorio Singing.—Mr. Willing. Violin.—J. T. Carrodus, L. Szczepanowski. Violoncello.—E. Woolhouse. Flute.—John Radcliff. Oboe.—A. J. B. Dubrucq, W. M. Malsch. Clarinet.—H. Lazarus. Harp.—John Cheshire. Orchestral Society.—George Mount. Musical History.—E. H. Turpin. Sight Singing.—W. G. W. Goodworth, L.Mus.T.C.L. Choral Society.—Mr. Willing. Vocal and Aural Physiology.—Llewelyn Thomas, M.D., and Lennox Browne, F.R.C.S.

Classes have also been established in General Subjects for the benefit of Students preparing for musical degrees.

PRIZE MUSICAL COMPOSITIONS.—FIFTH YEAR, 1882.

CHAMBER MUSIC PRIZE.—Adjudicator: SIR MICHAEL COSTA. A Prize of Ten Guineas and the Gold Medal of the College will be awarded for the best Quartet for Pianoforte, Violin, Viola, and Violoncello.

PRIZE ESSAY.—The Gold Medal of the College is offered for the best Essay on "The Value to the Musician of a Knowledge of Modern Languages."

HYMN-TUNE PRIZE.—A Prize of Three Guineas for the best Choral or Hymn-tune to the words beginning, "O Thou, the Way, the Truth, the Life."

MUSICAL HISTORY PRIZES.—Prizes of Three Guineas and Two Guineas have been offered for the best Essays (Senior and Junior) on Musical History.

The Regulations of the above Competitions may be had of the Secretary.

LOCAL SECRETARISHIPS.

The Academical Board are prepared to receive Applications for vacant Local Secretariships at the following places: Bath, Cambridge, Carlisle, Deal, Doncaster, Grantham, Grimsby, Halifax, Lewes, Lichfield, Lyngington, Macclesfield, Merthyr Tydvil, Monmouth, Newark, Oswestry, Preston, Sheerness, Southend, Taunton, Torquay, Trowbridge, Wakefield. Applicants must be prepared to qualify for appointment by being duly elected Honorary Members of the College.

For particulars, address, The Secretary, Trinity College, London, W. TRINITY COLLEGE, MANDEVILLE PLACE, MANCHESTER SQUARE, W.

By Order of the Academical Board.

BIRMINGHAM MUSICAL FESTIVAL, 1882.

WILL BE PUBLISHED ON MONDAY, AUGUST 21.

DEDICATED TO HER ROYAL HIGHNESS
THE PRINCESS OF WALES

PSYCHE

A DRAMATIC CANTATA

(The Words from the Danish of LOBEDANZ)

COMPOSED BY

NIELS W. GADE

Octavo, paper cover 2s. 6d.

LONDON: NOVELLO, EWER AND CO.

DEDICATED TO HIS ROYAL HIGHNESS
THE DUKE OF ALBANY, K.G.

WEDDING MARCH

(No. 2)

COMPOSED BY

CHARLES GOUNOD

Pianoforte Solo 4s.

Pianoforte Duet 4s.

Organ Solo 4s.

Full Orchestral Score

Orchestral Parts

LONDON: NOVELLO, EWER AND CO.

Birmingham Musical Festival, 1882.

WILL BE PUBLISHED ON MONDAY, AUGUST 21.

DEDICATED TO

HER MAJESTY THE QUEEN

THE

REDEMPTION

A SACRED TRILOGY

BY

CHARLES GOUNOD

Octavo, paper cover 5s.

Folio, cloth gilt 21s.

FROM "THE TIMES," JULY 19.

"In speaking of a work of Gounod, it is scarcely necessary to add that there is abundance of beautiful melody, that the orchestra is treated in a masterly manner, and that the harmonic effects are often new and striking, the accompaniment of one recitative showing, for example, an all but unbroken sequence of augmented fifths. Altogether, there is every reason to think that Gounod's new work will be among his most successful efforts. It contains all the elements of popularity, and not a few of the higher artistic qualities which appeal to the cultured musician rather than to the masses."

FROM "THE DAILY TELEGRAPH," JULY 19.

"With regard to the music, we can now only testify to its serious spirit and lofty purpose. Whether M. Gounod has been equal to or fallen short of the stupendous theme is a matter for future consideration, but that he approached it and handled it in the true spirit of an artist does not admit a moment's doubt. The music makes no concessions to anything or anybody, but with laudable strictness addresses itself to the subject and leaves the rest to fate. This is the course that often ensures success, and always deserves it. At present, a knowledge that it is M. Gounod's course will intensify the respect and sympathy with which our musical public are prepared to receive that which he has called 'Opus vitæ meæ.'"

LONDON: NOVELLO, EWER AND CO.

THE MUSICAL TIMES AND SINGING-CLASS CIRCULAR.

AUGUST 1, 1882.

JAMES TURLE.

ON June 28 the organist's seat at Westminster Abbey became vacant for the first time in more than half a century. Full of years, and attended not only by the love of his personal friends, but by the respect of all acquainted with his character and reputation, James Turle passed away, and the place that knew him so long now knows him no more. It becomes our duty to pass in review his life and work. Doing this, we have to recount no dazzling achievements—to follow such as draw the attention of a world. We cannot, it is true, apply Milton's words to the late organist of Westminster Abbey, "They also serve who only stand and wait." James Turle did more than stand and wait. He was a worker, but one of such invincible modesty that his contemporaries beyond his own immediate circle knew but little either of what he did or of what he was capable. A less self-assertive man, having regard to his distinguished place among Church musicians, never devoted his talents to art. Quietly, and with a humble mind, he discharged the duties of his station, nor ever sought, as time went on and withdrew him more and more from active life, to remind the world of his existence. Such men have more of the truly heroic in them than a good many heroes. They are not like the figure-head of the ship, but they help to supply the means and skill which secure a prosperous voyage.

James Turle was born in 1802, and at an early age entered the service of the Church as a choir-boy of Wells Cathedral. In later years he would sometimes recall his experience of the ways and manners of cathedral services at that time, for the astonishment of those who listened. The nave of the sacred edifice at Wells, it would appear, was the recognised playground of the singing-boys, and there they were wont to indulge a juvenile passion for stone-throwing, and such like potentialities of mischief. If anybody then cared about painted windows—which is doubtful—he trembled for the storied glass of Wells while the urchins of the choir pursued their gambols. Young Turle distinguished himself as a stone-thrower by sending a missile through St. Andrew's nose, and the fact is said to have been remembered long after by a sacristan who, pointing out the damage, remarked: "That was done by the present organist of Westminster Abbey." Another playful habit of the Wells boys was to rush from their places during the reading of the lessons in order to watch

the action of a clock which, every hour, set in motion some mechanical figures. The ingenious Glastonbury monk who is said to have fabricated the article in question scarcely anticipated the effect of his skill upon these "children of the altar." In due time (1817) Turle left the choir and was articled as a pupil to an uncle of the late Sir John Goss, the future organist of St. Paul's being also a student under the same master. Little did these lads then imagine that their destiny was the two great churches of the metropolis. Turle soon came to London and to the Abbey, where his life was spent. He acted as assistant to Williams, the then organist, and afterwards to Greatorex, whose permanent deputy he subsequently became. On the death of Greatorex (1831), the young West Country man, then only twenty-nine, was appointed Organist and Master of the Choristers by Dean Ireland, which posts he retained for fifty-one years.

With regard to Turle's capacity as an organist, we cannot do better than cite certain opinions and facts which will be recognised as having authority. In this respect our thanks are due to Mr. E. J. Hopkins, of the Temple Church, for permission to print the subjoined remarks:—

"Of the ready manner in which Mr. Turle made himself at home at a comparatively strange organ a good example was given at the Handel Festival, held in Westminster Abbey, in 1834. In the course of that series of performances, no less than seven organists took part; but, the Earl of Mount-Edgcumbe records, 'It was not till the latter part of the second concert—when Mr. Turle, the organist of the Abbey, took his seat at it and accompanied "Israel in Egypt"—that it was heard with proper effect. Then, indeed, its deep tones were drawn forth, and its full chords filled up the harmony, and completely gratified the ear. The difference was striking.'

"At the rehearsal for one of the Birmingham Festivals Mr. Turle produced a thrilling effect by the way in which he introduced the organ in Handel's chorus, 'Let us break their bonds asunder,' about a dozen bars from the end of the vocal portion, where a return to the original key (C) is made. Mr. Turle kept the organ in check up to this point, when he let it burst in with its full strength. The effect was so startling that the conductor (Knyvett, I believe) fairly reeled at his desk.

"Mr. Turle possessed great fluency as an improviser, never being at a loss for a pure or graceful harmonic progression, or for a clear and unaffected modulation; while it was always consistent in design and texture. One of the neatest descriptions of Mr. Turle's expressive playing, whether extemporising, accompanying the voices, or playing the voluntary, was that given many years ago by one of the canons of Westminster, when

he said, 'Mr. Turle makes the organ talk to him.'

As far back as 1844, a writer in the *British and Foreign Review* bore emphatic testimony to the taste and skill with which Turle presided at his organ: "Whether we regard the selection of the music performed at the Abbey," said this gentleman, "or the manner in which it is accompanied, our commendation is wholly unqualified. We are always made to feel that the organist is thinking, not of himself, but of his author; and in his preludes to the anthems of Purcell, Blow and Croft it seems as if he were moved by the spirit of his illustrious predecessors." On the same subject we read, much more recently, to the same effect. Speaking of Turle's playing on the fifty-sixth anniversary of his entrance upon professional life, a writer in a musical contemporary said: "In the extemporised introduction to the anthem the subject was worked out as skilfully and felicitously as ever, and in the concluding voluntary the organ rang out with marvellous effect, the peculiar 'grip' of the instrument for which Mr. Turle has always been distinguished being specially observable." The testimony of circumstances accords with that of opinion. At the Festival referred to by Lord Mount-Edgcumbe, Turle was associated at the organ with such men as Bishop, Crotch, Knyvett, Novello, Attwood and Adams; but a yet more honourable connection awaited him when "St. Paul" was produced at the Birmingham Festival of 1837. Turle had succeeded to the place of Festival Organist once held by Greatedorex, and was thus brought into contact with Mendelssohn, who, as all amateurs know, conducted the performance of his oratorio. In after years he loved to dwell upon his meetings with the illustrious composer, and their discussions as to the manner in which the organ should be used, &c. That he impressed Mendelssohn with respect for his judgment would appear from the fact that a hint as to the *tempo* of a certain movement was actually adopted and carried out. Turle also officiated as organist at the Norwich Festival, in which capacity he made acquaintance with Spohr and Professor Edward Taylor, of whose friendship he was justly proud. He presided at the organ when the German master's "Last Judgment" entered upon its fortunate English career, and thus became associated with an event scarcely less important than the production of "St. Paul." Facts of this kind bear uniform and unmistakable testimony. The man so honoured by distinguished functions must have been a master of what he professed to do.

In exercising the influence attached to his position, Turle acted with rare discretion and sympathy. A conspicuous example of this has lately been cited by Mr. E. J. Hopkins in the columns

of a contemporary, he himself being the subject of it. Forty-eight years ago, Mr. Hopkins, then "a youth of sixteen in a light blue jacket-suit of clothes with gilt buttons," aspired to the vacant organist's-seat at Mitcham. Turle knew of this, and one day contrived that Hopkins should play a service at Westminster Abbey in the hearing of an influential Mitcham amateur. The competition took place, and No. 7 (Hopkins) was chosen, but his sixteen years, to say nothing of his "jacket-suit," were against him, and the committee hesitated. Then spoke up the influential amateur, who quoted Turle: "Tell them" (the committee), "with my compliments, that if they fear to trust Hopkins to accompany chants and hymns in Mitcham Church, Mr. Turle does not hesitate to intrust him to play services and anthems in Westminster Abbey." That, of course, decided the question. "The foregoing," adds Mr. Hopkins, "is not related as an isolated instance, but rather as a type of the ordinary manner of the late Mr. Turle towards those 'struggling to make a start.' I will venture to add that Mr. Turle never, so far as I am aware, received any pecuniary return for the kindness which he was in the habit of bestowing. He seemed to consider himself sufficiently recompensed by the knowledge that he occupied a lasting position in the affections and grateful hearts of his young friends." Of Turle's private and social relations his modest and retiring disposition did not allow much to be said. He is known, however, to have been an occasional guest at the Prussian Embassy in the well-remembered time of Bunsen. On one occasion he there met and discomfited the Chevalier Neukomm, who boasted that he could extend his hand on the keyboard over an octave and three notes. Turle quietly approached the piano, and taking an octave and a half into his enormous grasp, exclaimed: "One more for luck." A roar of laughter announced the triumph of the English fingers.

Mr. Turle formally retired from active duty at the Abbey on September 26, 1875, when his Service in D was sung; but he retained a titular connection with the sacred building and lived in his cloister-house till his death, enjoying well-earned rest amid "love, honour, obedience, troops of friends." To his remains would have been accorded honourable burial within the venerable precincts, on the invitation of the Dean, but for his own express desire to rest by the side of his wife in Norwood Cemetery. Filial affection, however, will not leave the fifty-years organist of Westminster Abbey without a memorial within the building he served, as it is intended by one of his sons to fill with stained glass, as a tribute to James Turle, the window above the graves of Henry Purcell and Sterndale Bennett.

THE LONDON MUSICAL SEASON.

BY HENRY C. LUNN.

WHEN, a few years ago, we recorded our conviction of the baneful effects of the establishment of Italian Opera in England to the exclusion of that in other languages, we scarcely imagined that such a decisive change could be effected in so short a space of time. That some reform in the matter was imperatively demanded, however, appeared at length to be admitted even by the lessees of the lyrical theatres themselves, for gradually works by the composers of other countries have replaced those by Italians; and latterly some of the most attractive operas of the season have been originally written to German or French words. But these small concessions could hardly satisfy the true lovers of art, who naturally would not accept a libretto in Italian when the music was decidedly opposed to the Italian School, and the result is the recent friendly invasion of German artists, who, by successfully placing their works before us during the very time that the lyrical drama has been usually given over to the fashionable loungers of the Italian Opera, have at least given a practical lesson to the lessees of the future. The barrier which has so long impeded the progress of opera in this country having been at length removed, we may now hope not only that the lyrical works of various nations will be constantly presented to us, but that English composers themselves may have a chance of being heard without the necessity of having their Operas translated into a foreign language for production before their own countrymen.

The representation of the "Nibelung's Ring" at Her Majesty's Theatre has been so fully noticed in these columns that we need only now refer to it as one of the most important events of the busy musical season just concluded. The series of performances of German Opera at Drury Lane Theatre must also be recorded as a movement in the right direction; for although perhaps we may have heard some of the parts in these works sung by more finished vocalists, there can be no question that the *ensemble* has so thoroughly realised the composers' intention that the Italian versions to which we have been so long accustomed will now appear like colourless imitations of the originals. This positive teaching is infinitely more effectual than columns of arguments, however forcibly they may be written; and we are glad to hear that the welcome accorded to our guests has produced such a feeling of satisfaction in Germany as to make it probable that their visit may be repeated next season.

Meanwhile, however, the "Royal Italian Opera Company (Limited)" has flourished in our midst, and Mr. Gye, the earnest Director of the enterprise, has done his utmost to assure us that the patrons of his establishment are perfectly content to listen to their favourite vocalists in their favourite parts. His prospectus of the season, indeed, was so unusually mild as to read almost like a defiance of the German element with which he was for the first time surrounded. Strong in *prime donne*, he has resolutely put them forward in the operas best calculated to assert their position, and relied for support upon his subscription and the few fashionable music-lovers who loyally cling to the traditional Italian Opera. One new work—Lenepveu's "Velleda"—he has certainly produced; but as this was evidently placed upon the stage rather to gratify the singers than the listeners, the less said about it the better. We have now learned to estimate the difference between works written for the art, and works written for the artists; and when singers shall have discovered that their true mission is to reveal the genius of a composer

rather than to display their exceptional gifts at his expense, the record of an operatic season will no longer be a mere wearisome catalogue of vocal triumphs.

Mr. Gye's company has this year been unusually weak in tenors, M. Lestellier, the new comer, having scarcely satisfied the exacting audiences of the Royal Italian Opera. M. Bouhy, the baritone, made a favourable impression on his *début*, and has since fairly maintained his position; but no other first appearance has been a sufficiently marked success to justify more than a few conventional words of faint praise. To chronicle the ovations accorded to the many well-known heroines of the well-known Italian Operas would be an idle waste of time; but the superb acting and singing of Madame Pauline Lucca, both in "Carmen" and "Fra Diavolo," must be mentioned as a real and legitimate attraction of the season. It has often been announced that a vocalist would "create" a part in a lyrical work; but, until reading Mr. Gye's advertisement respecting Madame Christine Nilsson, in Boito's "Mefistofele," we never heard that an artist could "create an opera." Perhaps she felt it a difficult task to "create" a work which she had played in a whole season at Her Majesty's Theatre; but, however this may be, Madame Nilsson failed to join the company at all, and—unfortunately for the lessee—Madame Trebelli, who was also to have sung in Boito's Opera, disappeared in the middle of the season. When promises thus widely disseminated are suddenly broken in other contracts with the public, some explanation of the cause is usually vouchsafed; but operatic lessees appear tacitly to be held irresponsible, and we have only, therefore, to bow and submit.

Amongst the orchestral performances of the season we have now to mention the "Symphony Concerts," under the able direction of Mr. Charles Hallé. It is unnecessary here to discuss the circumstances which led to the establishment of these, in addition to the "Richter Concerts," as they are named, but it is certainly to be regretted that this division of interests should have occurred, for there can be no doubt that both these enterprises suffered in consequence. The public is ever ready and willing to welcome a new feature in the musical season; and the advent of a German Conductor with so high a reputation as Herr Richter enjoyed in his own country was a legitimate attraction to a London audience. The "Richter Concerts," then, firmly established two years ago, were eagerly looked for this season; but when, in opposition to them, the "Symphony Concerts" were started, the interest became divided, and we much doubt therefore whether the pecuniary success of either was satisfactory to their promoters.

A new lease of existence has certainly been taken by the Philharmonic Society, which, after sleeping for many years, has, like Rip Van Winkle, found everything changed on awaking. Following, rather than leading, the Berlioz movement last year, by the production of the "Romeo and Juliet" Symphony, it has this year boldly brought forward Rubinstein's "Paradise Lost" and Liszt's "Dante" Symphony, for the first time in this country. The formation of a Philharmonic Choir has enabled the Society to render choral works with an effect difficult to attain by the occasional engagement of strange chorus-singers; and Mr. Cusins deserves much credit for the manner in which he has trained this newly established Choir, and also for the increased efficiency of his band.

The three Orchestral Concerts given and conducted by Mr. Walter Macfarren deserve warm commendation in a record of the season. The band not only contained some of the best performers in the Metro-

polis, but the balance of the instruments was so carefully regulated as to ensure the utmost beauty of tone, and the result was such a rendering of several great works as reflected the highest credit both upon the members of the orchestra and their Conductor. In spite of the other attractions of this abnormally active season, all the performances were well attended, and we may hope that next year they will be repeated.

The excellent training of Mr. Barnby has been so decisively manifested in the Concerts of the Royal Albert Hall Choral Society as to attract at each performance a large and appreciative audience. In the familiar Oratorios the powers of this body of vocalists are already well known; but the magnificent rendering of Berlioz' "Damnation de Faust" was a musical sensation which will not soon be forgotten; and the amount of hard work necessary to produce this result must not be passed over in a record of the efforts of those zealous amateurs who are content, like true artists, to merge their individual acquirements in a contribution to the general effect.

Mr. Carl Rosa's season of Operas in English at Her Majesty's Theatre, although successful in an artistic point of view, was scarcely as energetically supported as it deserved to be. The day is not far distant, perhaps, when lyrical dramas in our native language may attract large audiences, even in the height of the London season; but at present they can only modestly appear either before the great guests arrive or after they have departed. This year it was obvious that the sole chance of being heard at all was to be early in the field, and to complete the series of performances before operas had commenced at any other establishment; for during the continuance of the Wagner "cycles" the excitement was too great to allow of attention being given to "native talent," and, afterwards, so much money had been spent by the patrons of the lyrical drama as to render the result of a season of English opera more than usually hazardous. During the eight weeks of Mr. Carl Rosa's management, however, many works were excellently placed upon the stage; and in justice it must be stated that to Madame Alwina Valleria and Mr. Ludwig much of the success of the Wagnerian opera was mainly due. The production of Balfe's "Moro" was, in our opinion, an error of judgment, especially at a time when the alteration of public taste was so marked as to render even the once popular operas of this composer scarcely acceptable save to the few who liked to hear once more the airs they used to whistle when they were boys. It is a matter of regret that Mr. Rosa was unable to undergo the fatigue of conducting during the season, but his place was ably supplied by Mr. Randegger, occasionally relieved in his arduous duties by Mr. Pew.

The appearance of Madame Schumann has been a powerful attraction at the Monday Popular Concerts; and the Saturday Concerts at the Crystal Palace have maintained their reputation for the excellence of their performances, although—in spite of the Berlioz novelties—no composition likely to prove of permanent value has been produced. The London Musical Society retains its high position as a well-disciplined amateur body, ready and willing to devote its energies to the rendering of compositions almost unknown to this country. Not only as pioneers in the cause of good music, therefore, but as honest workers for the mere love of art, the members of this choir deserve the warm thanks of the public; and, with so skilful a Conductor as Mr. Barnby, many works of the highest interest may thus be constantly introduced which, commercially speaking, it might be hazardous to bring forward. The performances of the Bach Society, too, under the conductorship of

Mr. Otto Goldschmidt, have this season been uniformly good; and we are glad to find that the programmes are in no respect narrowed in consequence of the somewhat exclusive title of the Association.

Some excellent Concerts by Mr. Ganz, and also by the Guildhall Orchestral Society, deserve mention; and the laudable efforts of many of the suburban Choral Societies must also be recorded. Amongst the most prominent of these may be placed the Borough of Hackney Choral Association, at the last Concert of which a new Cantata, entitled "Alfred," by the Conductor, Mr. Ebenezer Prout, was produced; the Highbury Philharmonic Society, which, under the able conductorship of Dr. Bridge, gave an interesting concert-arrangement of Weber's Opera "Euryanthe"; and the Hampstead Choral Society, conducted by Mr. Willem Coenen, the programmes of which are exclusively confined to high-class compositions. Chamber Concerts of much interest have also been given by Mr. Charles Hallé and Herr Franke; and the Pianoforte Recitals of Madame Sophie Menter have been amongst the prominent attractions of the season.

The Concerts of Mr. Walter Bache are annually looked forward to by the admirers of Liszt, for the programmes of his orchestral performances, and his Pianoforte Recitals are invariably made up chiefly from the works of the great German composer. This year he has given one Pianoforte and one Orchestral Concert, at both of which his enthusiasm in the cause he has devoted himself to was evidenced by the selection of many of the most representative of Liszt's compositions; but feeling, we presume, that there were other composers worthy of a hearing, at his Recital he also performed Beethoven's great Sonata (Op. 106) in B flat, which was deservedly received with warm applause.

The dissolution of the Sacred Harmonic Society is an event to be deeply regretted. The claims of this old-established institution were of so legitimate a nature that even to the last we earnestly hoped that sufficient support would be accorded to prevent such a result. The report issued by the Society, however, stated the matter so clearly that—much as the public might feel the loss of such a valuable exponent of sacred music—not a shadow of blame could be attached to those who had for years unsuccessfully endeavored to avert the final catastrophe. The return of Sir Michael Costa to the Conductor's desk, after his severe illness, at the last Concert gave additional interest to the performance; and even if the memory of this excellent institution should not be preserved by an association mainly consisting of members of the old choir, the name of the Sacred Harmonic Society will assuredly pass into history, not only as a successful populariser of sacred musical art in the country, but as one which to the end of its career persistently appealed to the elevated taste of a public which it had so zealously striven to educate.

The establishment of musical entertainments for the people at an extremely moderate rate of admission is a hopeful sign of the times. The Royal Victoria Coffee Hall was opened on December 26, 1880, by the Coffee Music Hall Company, Limited. The preliminary expenses, however, were large, and although many eminent members of the profession gave their services, the Company was compelled to close the Hall in August, 1881. A Guarantee Fund was then raised, and in the following October the Hall was reopened, under the management of Mr. William Poel, who has most judiciously lessened the expenses and raised the tone of the entertainments. It is now announced that a new choir will be started in the autumn, Mr. W. Sexton, Lay Vicar of Westminster Abbey, being appointed

Musical Director, and that Concerts, consisting of Oratorios, Part-Songs, Madrigals and Glee, will be given once a month. An enterprise so well conducted is thoroughly deserving of extensive support, and as in addition to this a committee has been formed to rent on fixed evenings in the week the large halls frequented by the working classes for the purpose of giving really good Concerts, the admission to which has been fixed for the present at threepence, it is to be hoped that both the pecuniary aid and influence of all well-wishers to the cause will be freely accorded.

Lovers of refined part-singing will share our satisfaction at the revival of Mr. Henry Leslie's Choir, under the able conductorship of Signor Randegger. One Concert only was given this season, but it is understood that next year the Choir will resume its performances as usual, Mr. Leslie retaining the office of President of the Society, and, we may presume, occasionally aiding the efforts of the choir by his valuable counsel and advice.

The meeting of the French Orphéonistes at the Royal Albert Hall scarcely excited that attention which its promoters evidently expected. At Brighton last year a similar gathering took place; but although the residents and visitors of the "Queen of Watling Places" agreed to regard the event as one of the holiday attractions, it could hardly be expected that a London public, in the height of the musical season, would assemble at the Albert Hall to pass judgment upon the relative merits of foreign instrumentalists, and to see prizes distributed to the successful competitors; and the result was therefore—as Englishmen, at least, anticipated—a comparative failure.

The Musical Union, since the retirement of Mr. Ella, has proved how much the personality of the founder had to do with its success. Exclusive it certainly was, but then it had obtained a character, and it was equally difficult for the recently appointed Director, M. Lasserre, to preserve this character as to acquire a new one. Last year the Concerts were carried on, but this season it was announced by M. Lasserre that, "in consequence of circumstances beyond control," no subscription Concerts would be given. The public can be but little concerned in the continuance of these performances; but many old subscribers will for some time feel that there is a gap in the season should the Musical Union cease to exist.

The anxiety and sympathy called forth by the illness of Sir Michael Costa in the height of the season sufficiently evidenced the position he occupies in the musical art of this country. Occurring, too, during the series of Concerts of the Sacred Harmonic Society, of which institution he has for many years been the Conductor, much difficulty would have been experienced in continuing the concerts had it not been possible to transfer the *bâton* to so able an artist as M. Sainton. The appearance of Sir Michael Costa to conduct the final Concert, however, proved not only his restoration to health, but his desire to show his devotion to the Society by presiding at its farewell performance. The many who look forward with even more than usual interest to the approaching Birmingham Festival may now confidently rely upon his occupying his accustomed post as Conductor of the meeting; and it may also be hoped that he will give his valuable services in the organisation and direction of the Handel Festival at the Crystal Palace, which in due course will occur next year.

The meeting in aid of the establishment of the Royal College of Music, convened at St. James's Palace by his Royal Highness the Prince of Wales, proves that the art is now receiving recognition in the highest quarters; and it is to be hoped that the large sum of money required for the purpose may be

forthcoming when the time arrives for opening the College. Meanwhile, it is gratifying to observe that public attention has been awakened to the subject; and, in evidence of the spread of healthy musical education, we may mention that the students at the Royal Academy of Music, the Guildhall School of Music, and other similar institutions appear to increase year by year.

It is gratifying to record that the Dean of Westminster has given his consent for a tablet in memory of the late M. W. Balfe, the well-known English composer, to be placed in Westminster Abbey, in compliance with a requisition drawn up by Mr. W. A. Barrett and signed by the Professors of Music at the Universities and a number of influential persons in the musical world. As one of the events of the season evidencing the increased and increasing estimation of musical artists, the fact is worthy of mention.

The decease of the Dowager Countess of Essex, at the age of eighty-eight, will recall to many the days when, as Miss Stephens, she held the highest reputation, not only as a vocalist in the so-called operas of the time, but as a concert-singer; and amongst those who have passed away during the season must be mentioned Madame Rudersdorff, who died at Boston, in the United States, and who, although known in England for many years as a dramatic singer, had lately devoted herself exclusively to tuition. The obituary of the year likewise includes the celebrated composer Herr Raff, a sketch of whose career was given in our last number; Theodore Kullak, the composer of innumerable pianoforte pieces, and a celebrated teacher; Alfred Jaell, an accomplished pianist, who was always warmly received on his visits to London, especially at the Concerts of the Musical Union; and Friedrich Wilhelm Kücken, whose many vocal works are highly popular in this country. We have also to record the death of Mr. Turler, so long organist of Westminster Abbey, and one of the most respected members of the musical profession. For some time he had retired from the post he had so worthily occupied, but to the last he took a keen interest in all matters relating to art and artists.

We have had so many barren seasons to record that the number of musical attractions presented this year to the London public—evidently not in excess of the demand—cannot but make us doubly estimate their value to the progress of the art. The growth of musical feeling in this country has been gradual, but no less sure and healthy. We are a quiet people, and take some time to think over matters which in more impulsive nations are at once settled and acted upon; and although, therefore, we have this season proved our readiness to receive with pleasure the works which have for some time won the estimation of foreign judges, we are loth to part with—or even to think less of—those which for years we have cherished as priceless treasures. It may be boldly asserted that formless art can never live, but that art may take many forms is an eternal truth; and if, therefore, in this transition age undue prominence should be gained by inferior compositions, let us rest assured that the crucial test of time will accurately determine their worth, and assign to each work its due place in the Temple of Fame.

THE GREAT COMPOSERS

By JOSEPH BENNETT.

No. XII.—ROSSINI.

IN 1792 the temporal dominion of the Pope was not bounded by the garden wall of the Vatican. It stretched across Italy from shore to shore, and embraced, among other seaside towns lapped by the lazy ripples of the Mediterranean, a little place called

Pesaro. Pesaro then as now, when the cross of Savoy floats above its public buildings, was a port doing some business along the coast of the Venetian Gulf, but its utilitarianism had a hard struggle to hold out against the spirit born of beauty—a spirit that in turn produces and fosters art. Pesaro may be described as “fit nurse for a poetic child.” Before it stretch the blue waters of the tideless sea, and behind and on each side wooded hills lift their heads into the azure; trees there flourish on the very strand, and nod to their reflections in the mirror beneath; while the whole aspect of the place and its surroundings is one of dreaminess and peace. Nevertheless, prosaic concerns demanded attention in Pesaro at the time of which we speak. The good people could not live upon their balmy atmosphere, their verdant hills and flower-decked valleys. It was necessary to labour even amid such an Eden, and one of those who suffered from what is sometimes styled the “primeval curse” called himself Giuseppe Rossini. Giuseppe made no pretensions to rank or station. He was, indeed, but a humble servant of the town, and ordinarily might have been seen engaged in the unsavoury duty of inspecting slaughter-houses. The man had, however, a second function, that of town-trumpeter, and on state occasions, arrayed, no doubt, in some kind of livery, he formed an element in the pomps and vanities of Pesaro. Good Giuseppe probably felt content with his lowly lot. At any rate, we know that he was a merry fellow, and so distinguished by humour, even among a light-hearted race, that people called him *Il Vivazza*, or *The Lively One*. In later years men concerned themselves greatly about the family of this joyous-minded inspector of slaughter-houses and town-trumpeter; making the discovery that, like Shenkin in the song, he came of “noble race.” “About the middle of the sixteenth century,” said the genealogical *Dryasdusts*, “a certain patrician, Giovanni Russini, or Rossini, was a famous person, and from him, in direct descent came the Lively One.” Moreover, the *Dryasdusts* unearthed a coat of arms for the Rossini family, the escutcheon bearing, among other things, a hand holding a rose surmounted by a nightingale, which was assuredly a device of prophetic import. Giuseppe remained ignorant of these honours, and probably would have cared little about them had they come to his knowledge. He visited his *abatloirs*, blew his trumpet, earned a few scudi by playing the horn in the orchestra when an itinerant opera company visited Pesaro, and settled himself at last as the husband of Anna Guidarini, daughter of a bread-baking neighbour. Anna is described as a handsome woman, by nature serious, elevated and sentimental; but, however this may have been, her husband loved her very much, and experienced the most lively alarm and anxiety when the time of her confinement approached. The vivacity of Giuseppe’s temper now ran in a new channel, and led to comical results. Anna’s critical hour having come, her female neighbours, after the manner of womankind in such cases, gathered round full of interest and sympathy. As the patient’s sufferings were prolonged, the good, simple souls proceeded to burn candles and say prayers before some plaster images of the Twelve Apostles in an adjoining room. Giuseppe had less faith and more concern. Continued suspense tormented him, till at length fear gave way to anger, which promptly turned itself upon the Twelve Apostles. Seizing a stick, the Lively One extinguished the candles, chased away the devout women, and proceeded to demolish the images. Three had already fallen victims to his fury, and the weapon was descending upon the head of San Giacomo when an infant’s cry arrested it. Giuseppe was the happy father of a boy,

and, kneeling before the fourth Apostle, he said, “St. James, I thank you. You are the patron of my parish at Lugo, and therefore you have helped us.” The child born under these circumstances was baptised as Gioacchino, and subsequently composed “Guillaume Tell.”

No other offspring resulting from the marriage of Giuseppe and Anna, the parents lavished their affection upon Gioacchino. They seem to have been poor enough at one period to make self-sacrifice necessary in this regard, and we are told that Rossini, in after life, could rarely speak of them or hear them spoken of without tears of gratitude and love. It should be said here that Anna Rossini, who had a good voice together with some musical talent, occupied her leisure in cultivating both; and it was well that she did so, for a storm burst upon the little household and overwhelmed it. In 1796 a young French general named Buonaparte overran Italy in the interest of “liberty, equality and fraternity,” and did not neglect Pesaro. At once the new propaganda counted Giuseppe Rossini among its adherents. The Lively One embraced Republicanism with characteristic ardour, became prominent among its advocates, and was of course marked down by the Pontificals, who bided their turn. As every one knows, Buonaparte went to Egypt, and the Austrians and reactionaries reconquered Italy. Then came a dark day for Giuseppe. He was haled to prison, while Anna, taking her boy, then six years old, fled Bolognawards, resolved to support herself and him by singing on the operatic stage.

Rossini was wont to say that, but for the invasion of Italy by the French, he would probably have been a druggist or an oil merchant. We need not believe this, and ought not, because Music imperatively claimed him for her own; still, the event referred to had a direct influence upon his immediate future. It threw him among musicians, and associated his earliest years with art and artists. Not that Anna, who soon obtained a good place among *prime donne buffe*, took the boy with her on her travels. While she journeyed from town to town, singing at the theatres opened during fair-time, Gioacchino was intrusted to the care of a pork-butcher, with whom he remained even after the Lively One had been released from prison, a sadder and a wiser man. Giuseppe joined his wife, playing first horn where she sang, and the pork-butcher charged a certain Signor Agostino Monti with the literary education of their son. Signor Monti knew the value of a good name before the world, and he built up his own at the expense of truth, boasting pedagogic successes that existed only in imagination. According to him, young Rossini was a perfect wonder as a Latinist; but Anna had her doubts on the point, and commissioned a Bolognese doctor to examine the reputed prodigy. Alas for Signor Monti!—the lad knew absolutely nothing, and that worthy’s academic halls received the pork-butcher’s charge no more. A Signor Innocenzo next took the lad in hand, and, after him, a Signor Fini; the two between them enabling him to master the “three R’s.” Further education than this, Gioacchino had none of the ordinary kind. He studied for the rest in the great school of the world, and proved himself anything but a dunce. Young Rossini received his first music lessons at the age of seven from Signor Prinetti, a professor of the spinet. Prinetti had peculiar notions about fingering, and taught his pupils to use only two of the five members on each hand—that is to say, when he taught at all; for he is reputed to have been generally asleep. Under such conditions Gioacchino’s progress was not rapid, especially as he had an invincible repugnance to study of any kind. The boy simply would not work. He was as much a *vivazza* as his

father, and loved best to follow the idle hours round the clock, getting what amusement he could out of them. Seeing this, the Lively One came to a stern resolve, and placed his son in a blacksmith's shop, where his mission was to blow the fire. Hour by hour the little fellow pulled at his cord, and made the bellows roar, learning, as he afterwards said, to play in time, while Giuseppe, bent upon shaming him once for all, gathered the boys of his acquaintance round the shop, that they might taunt and jeer their disgraced companion. The iron of the blacksmith entered into young Rossini's soul, but he was wise enough not to resent it. Probably the blacksmith himself did not know what a young philosopher worked at the bellows, nor what a sage determination that little brain arrived at. He would be a good boy in future, would Gioacchino, and when his father, relenting, took him away from the slavery of the cord, he kept his word.

The lad went again under sleepy Prinetti of the two fingers, but not for long. A better master, Angelo Tesi, took him in hand, teaching him singing and accompaniment to such good purpose that soon the youthful treble was in demand at the churches. Gioacchino received three paoli (about fifteenpence) per service, and this sum, small though it was, proved of immense value to the family, now fallen upon evil times, since Anna's voice, used unsparingly and without much method, had gone rapidly to decay. The poor little fellow laboured very hard with his pretty treble, while the priests, finding him an attraction, worked him unsparingly, even making him sing transposed bass and tenor solos—which, by the way, gives us a clear idea of the state of music in Italian churches at that time. Meanwhile Gioacchino pursued his studies under Tesi, and spent many of his leisure hours with the Chevalier Giusti, an engineer, who took a great fancy for the lad and read with him the masters of Italian literature. The influence of Giusti upon young Rossini was most salutary, but did not wear him from music. By this time an excellent reader and accompanist, Gioacchino turned his acquirements to account in increasing the pecuniary resources of the family while still continuing to work at the churches. On one occasion he played *Adolfo* in Paer's "Camilla" at the Bologna Theatre, but his principal source of income lay in teaching the opera-singers their rôles (few of them could read music), and in playing the spinet at representations, receiving about two shillings for each attendance, rehearsals not counting. At this period he took finishing lessons in singing from Babbini, an artist of some repute, and altogether began to make a figure in local life. Hence we find him, at fifteen years of age, conducting the monthly concerts given by the Accademia d'I Concor di. It appears that there was some not unnatural murmuring among the old members of this association when the appointment was made; "but," says one of Rossini's biographers, "the commanding talent, already very remarkable, of which the young master gave proof in directing his orchestra with the firmness of a veteran, the life which he diffused by his decision and 'go,' and his vivacious repartees, soon made the grumblers obey and hold their tongues, like the grenadier in Scribe's vaudeville." Our boy-conductor signalled his reign by a deed of some daring. The programmes of the society had theretofore been made up of extracts from operas, save on one special occasion, when the singing-master, Marchesi, directed a performance of Haydn's "Creation." At that time the works of the old German composer were making their way in Italy, and the Bolognese amateurs, delighted with the "Creation," resolved to try their powers upon the "Seasons." It became Gioacchino's business, therefore, to rehearse the oratorio and pre-

sent it to the public—no slight task for one so young and inexperienced. He performed it, however, and Zanolini, one of his biographers, records: "The execution was so perfect that it excited the admiration of everybody." Authorities differ as to the precise date of this achievement. Stendhal settles upon May, 1811, when Rossini was nineteen years of age, but a later and better-informed writer, M. Azevedo, while giving neither month nor year, affirms that the performance of the "Seasons" took place prior to March, 1807, at which time Gioacchino entered the Bologna Lyceum as a student of counterpoint under Stanislas Mattei. M. Azevedo is no doubt correct, and Rossini may justly claim the distinction of doing at fifteen that which, under all the circumstances, would have been sufficiently remarkable four years later. About this time, Gioacchino took another important step in advance—that is to say, he emerged from the limited sphere of Bologna and displayed his growing talent in the theatres of Ferrara, Sinigaglia and other towns; acting as *maestro al cembalo* where his father played the horn. It may be that he was not altogether unknown out of Bologna, since his talent had been discerned by persons well qualified and well disposed to spread the fame of it abroad. Just then a family named Mombelli were itinerant opera-singers in Italy, and, save for a solitary "outsider," formed a complete company of themselves. The mother, who did not act, met young Rossini at Bologna, and, being, it is said, a woman of remarkable penetration and judgment, formed a high opinion of his powers, to test which she now and then gave him verses to set to music. The eager boy was flattered by the notice he received, and plied his pen with zeal; though quite unconscious of the fact that the verses received from Signora Mombelli were closely connected and formed a complete story. In this way grew, bit by bit, the opera "Demetrio e Polibio," a work we shall presently meet again. Something of this probably became known through the agency of the Mombellis, but, unhappily, there are no means of following Gioacchino through his first tour. M. Azevedo is, however, responsible for an anecdote of which it might well be said *se non è vero, è ben trovato*, since it shows young Rossini to have been as a boy the true progenitor of Rossini the man. The *prima donna* of the theatre at Sinigaglia was a lady named Carpani, a bad singer, but withal a person of influence, owing to the footing on which she stood with the intendant, a certain Marchese Cavalli. Between our juvenile *maestro al cembalo* and La Carpani no very cordial relations existed, and one day came an open rupture. In endeavouring to execute a florid passage, the lady acquitted herself so badly that the boy in the orchestra broke into a shout of laughter, which the audience were not slow to take up. The consequences may be imagined. La Carpani complained to the intendant, who summoned Gioacchino before him, and loaded him with reproaches. The boy heard in silence to the end, and then spoke: "Ornatissimo Marchese, you have reasons for taking the part of your *prima donna*, and, in my quality as a refined musician, I had mine for laughing at her this evening before the public. All the cannon on earth levelled at me could not have prevented it. You yourself, had you been there, would have followed my example, for you are a dilettante. Frankly, now, could you have contained yourself had you heard her sing like this?" Rossini followed up this audacious speech by so perfect an imitation of the lady's voice and style that Cavalli shouted with laughter. Here plainly was the making of something more than an accompanist at three shillings and fourpence a night, and the astute intendant thought it worth while to act upon the discovery.

"Little one, thou desirest, no doubt, to write operas?"

"Assuredly. Do you think I want to pass my life in accompanying singers like your Carpani?"

"Well, when thou thinkest thyself capable, let me know. I promise thee a libretto and an engagement."

Cavalli, as we shall discover in good time, kept his word, and made the bright boy's offence a stepping-stone to fame.

Our young hero is now a student at the Bologna Lyceum, and one of no common sort, if the following summary of his attainments may be accepted as true: "He was master of all the secrets of the art of singing in such fashion as to be able to teach them to the best artists in Italy. He could reduce full scores for the keyboard at first sight. He was a most finished accompanist, and most capable of following and anticipating the changes of time desired by the singers. He had composed by instinct little duets for two horns; a number of pieces for the voice and pianoforte; and, without having learnt a rule of counterpoint, had written 'Demetrio e Polibio,' in which the quartet is a striking proof of the insight of genius. The manner in which Rossini has combined the voices in that movement shows in effect all that he had divined of the difficult art which he had not been taught. As a pianist he played for his own gratification a great number of concertos, sonatas, and pieces of all sorts both by Italian and German masters, and that which he once played he kept intact in his memory. He knew the horn, as we have already seen, and in the course of some lessons given to him by Rastrelli he mastered enough of the mechanism of the king of instruments to be able to continue his study alone. . . . He learned also to play a little on several wind instruments, but without masters. Some hints that he obtained from virtuosi sufficed, and when he had acquired the embouchure and the fingering he troubled no further. His sole object was to know enough for good writing." Such was the youth, gifted, ardent, and ambitious, whom Father Mattei took into his class. That worthy pedant found Gioacchino an *enfant terrible*, of the sort which Berlioz must have been to another swallower of formulas, Lesueur. Mattei, as the pupil of Father Martini, and a prominent representative of his school, could boast an authoritative position by inheritance, but in person he was simply the incarnation of musical "red tape." He once published a manual which treated harmony in six pages and counterpoint in eight. "Do this, and this," he said in effect, "but don't do that, and that;" and if a pupil asked "Why?" he was told that the rule enjoined, or the rule forbade, and had to be content with the answer. Imagine our vivacious and audacious lad under such a man—a young Pegasus with clipped wings describing circles in a mill! But Rossini did not break out into open rebellion. Perhaps he remembered the blacksmith's shop, but, at any rate, he laboriously worked at the cut-and-dried lessons of his master, all the time acquiring, no doubt, some of the contempt for scholasticism with which certain writers have credited him. This was unfortunate, since it gave some colour for a charge only founded on fact to a very limited extent. The authority of Fétis may be brought forward here. That musical historiographer tells us how, on one occasion Rossini said to him:—

"I should have had a taste for cultivating the strict forms of music, if a master able to explain the reason of the rules had taught me counterpoint; but when I asked Mattei for information, he always responded, 'It is the custom to write thus.' He disgusted me with a science which had no good reason to give for

the things it taught." On another occasion, Fétis presented Rossini with his work "Esquisse de l'Histoire de l'Harmonie," saying, "You will not read it, but I cannot put the book into better hands than those of the man who has been a creator in harmony." Rossini smiled, and said nothing at the time, but after a few days observed to his friend, "I have read your book with much interest. . . . If I had had you for a master, my dear Fétis, I should have been that which is called a learned musician, for I had a taste for the style of the old composers. The keenest pleasure that music ever gave me was experienced on hearing some pieces by Palestrina at the Pontifical Chapel, in 1812. But I had at Bologna a—who, when I asked the reason of that which he made me do, pointed to the authority of the schools. I sent him to the right-about, and have consulted only my own taste."

There is reason to believe, from what we know of Rossini's doings at the Lyceum, that the foregoing testimony is true—at least, in the sense that he was not the mere melodist often described to us. For conclusive proof of the fact it almost suffices to mention that Mattei often styled his brilliant pupil the "little German." Thanks to a friend, Rossini made acquaintance with the scores of Haydn and Mozart, and instinctively felt that here was a higher order of music than that which, in Italy, was cribbed, cabined and confined by the supremacy of the vocalist. The German masters gave him visions of a new world, full of vast possibilities for the genius which eagerly longed to make it a reality. Thenceforth he knew what to study, and lacked no stimulus to the task. When free from Mattei's intolerable formulas, and released from Cavedagni's violoncello class, the "little German" might have been found practising Haydn and Mozart with some of his fellow-pupils, or writing out full scores of their works from the parts; or, perhaps, busy at the town library with the compositions of a period before Italian art had sunk beneath the feet of mere vocalists. It may have been that the lad's "pastors and masters" looked doubtfully upon his tendency to leave the orthodox Italian fold, but they were just enough to commit to him, as the best student of the year (1808), the task of composing a cantata for public performance. Thus came into being "Pianto d'Armonia per la morte d'Orfei," a work for soli, chorus and orchestra, produced with success at Bologna on August 11. After this event, Rossini remained some months at the Lyceum, and then, according to certain authorities, left abruptly, not to say rudely. We are told by the biographers in question how, Mattei having pointed out to his pupils that they knew enough to write operas, but not sacred music, Rossini seized his hat exclaiming, "Venerable master, as my only ambition is to write operas, I thank you with most profound gratitude for all the trouble you have taken," and left the class never to return. M. Azevedo calls this a legend, and avers that, after having studied fugue for five months subsequent to the production of his Cantata, the young man absented himself more and more often from the Lyceum, and thus gently broke the bonds that had become intolerably irksome. Rossini, his pupilage over, now fairly launched himself upon the sea of life.

(To be continued.)

ÆOLIAN MUSIC

By CARL ENGEL.

PERHAPS most musicians will be of opinion that the wild and mysterious sounds of nature, of which I purpose to give some account, ought not to be called music, since they do not emanate from the human heart. However, as long as musicians disagree about

the proper definition of the term *music*—indeed, almost every theorist gives a different one—it may be permissible to use the expression “Æolian Music,” at least with the same right with which the vocal effusions of the nightingale are commonly designated as the nightingale’s song. At any rate, the fascinating sound of the Æolian harp, unaided by human hand, appears to me more impressive than many brilliant musical compositions; and the charming tones of the nightingale I am apt to regard as more elevating than most of our skilful flute concertos. Thus much by way of introduction, to prevent disappointment, and to induce musicians who possess a different taste to save themselves the trouble of perusing the following discussion. No doubt, to take an interest in old and antiquated popular traditions, such as will be found recorded here, requires a peculiar imagination which is not possessed by every lover of the noble art of music.

THE SUBTERRANEAN CLIFF CONCERT.

In the year 1740, Johann Mattheson, in Hamburg, the well-known prolific musical author and the friend of Handel’s youth, received unexpectedly from Norway a letter containing two extraordinary documents respecting a subterranean cliff concert and the musical accomplishments of mountain dwarfs, which surprised him probably not less than they will surprise the reader, to whom they are here submitted in an English translation. The letter was sent to Mattheson by General von Bertuch, governor of the Fort Aggerhuus, near Christiania. The first of the documents consists of a statement made by Heinrich Meyer, leader of the musical band of the town of Christiania; the other contains a communication addressed to General von Bertuch by one of his military officers, whose name was C. Barth, and who has duly signed his assertions, which he evidently so fully believed that he would readily have confirmed them with an oath, had he been requested thus to attest to their truth.

Document No. 1.

“In the year 1695, when I had been about three months apprentice to Paul Kröplin, the leader of the musical band of the town of Bergen, it happened, one Saturday evening before Christmas, that we were practising some pieces of music which we intended to perform during the festival.

“Now, there lived in the neighbourhood of Bergen a peasant who supplied my master with milk and butter, and who usually came to our house every Saturday for his money. Having called on that Saturday also, and finding us engaged in practising, the peasant remained some time standing and attentively listening to our music. At last my master jokingly said to him, ‘This time you shall not have any payment for your milk and butter, for you have been amply paid with the music which you have heard!’

“‘Dear me!’ cried the peasant. ‘Bless my soul, if I do not hear better music, every Christmas Eve, in the cliffs a short distance from my farmyard!’

“This remark caused my master ironically to laugh; and likewise the organist and the cantor, who assisted at the rehearsal, joined in the merriment and sneered at the peasant.

“‘Very well, gentlemen,’ retorted the latter, ‘if you doubt the truth of my words, you may soon convince yourself that I tell no stories. To-night is Christmas Eve; so you have only to come to my house, and I shall conduct you to the cliffs.’

“After the peasant had gone and the rehearsal was finished, my master, the organist, and the cantor conversed about the proposal, and finally resolved to call upon the peasant for the purpose of ascertaining

whether any explanation could be found for the supposed delusion. So they went all three together, and I was ordered to follow them and to carry a bottle with brandy, for it was intensely cold.

“It was nearly midnight when we arrived at the farmyard. The peasant intimated to us that it was time to proceed at once to the mountain; and after we had reached the place indicated by him, he desired us to sit down and to listen attentively.

“Now, when my master, the organist, and the cantor had been sitting in that cold place during about a quarter of an hour without hearing anything, they grew impatient, and began to upbraid the peasant, saying: ‘How long do you intend to make fools of us?’ But the peasant begged them to have a little more patience, and to keep quiet.

“Suddenly it began to sound in the hills as if tones were produced in our immediate neighbourhood. First a chord was struck; then a single tone was sounded, apparently for the purpose of tuning the instruments; then commenced a prelude on the organ; and directly afterwards we heard a number of voices accompanied by cornets, trombones, violins, and other instruments without being able to see any performer.

“At last, when we had listened a long time, the organist having become uneasy about these invisible performers and subterranean musicians, called out to them: ‘If you are of heaven, show yourselves; but if you are of hell, leave off that mysterious music!’

“In a moment the concert ceased; but the organist fell down as if he had had a stroke, his mouth and nose foaming. In this condition we carried him to the house of the peasant, where we laid him in a bed, covered him well, and took so much care of him that on the following morning he was able to rise and to return with us to Bergen, which is only about five miles distant from the place in which this inexplicable concert was heard. The place is in the vicinity of Biercheland’s church.

“The above statement, which I, the undersigned have committed to paper, contains nothing but the strict truth. I annex here a melody which I myself have heard in the cliffs near Bergen, and which I have retained in my memory more intact than some other melodies which I likewise heard in the same place:—



“This communication I herewith sign with my own hand. Christiania, January the first, Anno Domini 1740. Heinrich Meyer, town-musician of Christiania, near Aggerhuus, under the government of General and Commandant von Bertuch.”

Document No. 2.

“In the year 1696, the following event was experienced and observed by me, the undersigned witness. The district Sundhorlen, in the Norwegian province Bergenhuus, situated near the North Sea, contains an island called Storöen, in which is to be found a fine estate with several farms. These farms have enjoyed from time immemorial certain privileges

obtained by the nobility from the former kings of Norway. In fact, according to the old Norwegian chronicles, King Harald Haarfager, or 'the fair-haired,' who in the year 868 subjugated all the petty kings of Norway, had his residence on the Island of Storöen. This island possesses a harbour which is much frequented by Scotch traders, who import linen, sugar, Scotch flour, cakes, wheaten bread, and other products, for which in return they export to Scotland a large quantity of wood.

"On this island is an estate called Bielund, which is the residence of the inspector of the duties which the merchants have to pay. This is also the place where I was born, and where in my childhood not only I but also my brothers and sisters and the servants in our parents' house have seen and heard those subterranean folks, or dwarfs, who at night, between eleven and twelve o'clock, after the labourers had finished their daily work and had retired to bed, were in the habit of squatting round the hearth in the farmyard and warming their babies before the fire. These dwarfs, or whatever they may be called, used to sit down in a circle around the glimmering coals, exactly in the same manner and appearance as our little children are wont to do. Having warmed themselves, they suddenly vanished, all of them at the same time, without making the slightest noise. They did no damage nor any mischief; on the contrary, everything was preserved by them carefully and uninjured.

"Their lights, or little candles, burn quite blue and very bright. In general, their habitation is in the mountains among great cliffs of stones, or in subterranean caves, and in suchlike places.

"I have also heard, together with many other persons, their music, which consisted of playing on Jew's-harps, on the *langloeg*, on fiddles, trumpets; and also of vocal music executing a peculiar song, which, however, was incomprehensible to me, and which produced rather the impression of a pastoral dance-tune indistinctly vociferated.

"Their cattle are very small, and generally of a brown colour. The dwarfs often lead their cattle out of their habitations into the valleys; but, whenever this is the case, they make themselves invisible as soon as any human being approaches them. However, there are in that neighbourhood many persons who have been permitted to visit them in their caves. But when a visitor has stayed with them four or six weeks, he is expelled from the cave, because he is unable or unwilling to perform whatever the subterranean creatures order him to do. Moreover, the persons who have been expelled are afterwards greatly excited, and their mind is affected.

"That the above statements refer to facts well-known to me, and that they contain nothing but the strict truth, I herewith attest with my signature written with my own hand. Aggerhuus, the 5th of January, 1740. C. Barth, installed major in the infantry of His Royal Majesty the King of Denmark; also Commandant of the Fort Aggerhuus, under the General Bertuch's government."

It would hardly be worth while to record the above superstitious communication had it not been accepted as an indisputable truth by the credulous General von Bertuch, and transmitted by him to Johann Mattheson. The latter thought it of sufficient interest for publication, together with Document No. 1, in a pamphlet entitled "Etwas Neues unter der Sonnen, oder das Unterirdische Klippen-Concert in Norwegen, aus glaubwürdigen Urkunden auf Begehren angezeigt von Mattheson. Hamburg: im Brachmonath, 1740, gedruckt bey seel. Thomas von Wierings Erben im güldnen A.B.C." Mattheson was too

enlightened an author to believe these statements and too shrewd an editor to intimate that his publication contained superstitious notions or delusions, perhaps amusing, but not deserving further attention. In the year 1742, Lorenz Mizler, in his "Musikalische Bibliothek," published in Leipzig, reprinted the two documents with General von Bertuch's letter, and endeavoured to prove that the witnesses must have laboured under some misconception, if they did not make intentional misstatements. He insinuates that the organist helped himself too freely out of the brandy bottle; hence his sudden swoon.

This may have been the case; who does not know the proverb *cantores amant humores*? At any rate, in our century it would be almost an insult to the reader to endeavour to explain stories like those here told. The Norwegian peasants are still rather superstitious. However, some of their old notions about mountain-dwarfs and giants are so childlike and naive, so poetical and fascinating, that one might feel almost sorry they should be proved unfounded, and should not be longer believed by the people in general. Very likely the cliff concert near Bergen may still be heard, wind and weather permitting, any winter night, when the requisite condition of the atmosphere, or perhaps a change in the temperature of the air, causes the delicate leaves of the fir-trees to vibrate, and when the crevices in the rocks occasion a draught; but as the simple-minded natives listen for it on Christmas Eve only, they are not likely to be aware that it may be heard at other times also.

As regards the *langloeg*, which is stated to be one of the favourite musical instruments of the dwarfs, it may interest the reader to know that it is a stringed instrument which was formerly popular, and is now only occasionally to be found among the Norwegian peasantry.

THE MYSTERIOUS TRUMPET.

The natives of the Island of Madagascar have a dreadful fear of the sounds of a mysterious trumpet, which are sometimes heard in a lofty mountain, called Ambondrombé, into which the spirits of the dead are believed to go. This mountain is covered with forest on the eastern edge of the highland of the Bétsiléo country; and its mysterious trumpet sounds, inexplicable to the ignorant natives, are explained by James Libree ("The Great African Island Madagascar"; London, 1880, p. 312) as follows: "The mountain consists not of one hill, as it appears at a distance, but of a large group of hills some six or seven in number, with very deep gullies between them. The gorges have a general north and south direction. The northern end of the gorges or valleys is open, but at the south three hills, or one large hill with three tops—I could not tell which—blocks up the southern end, except at the south-west corner, which is open to the west. This peculiar arrangement of an isolated block of hills is, I think, the first cause of the strange sounds which are the origin of the superstitions connected with this place. The eastern hill is one of the highest in Bétsiléo, and the wind, generally easterly, rushes with furious force round the north end, and over the top into the three longitudinal valleys, out of which there is no outlet except the narrow mouth at the south-west end. In this way a natural trumpet is formed!"

In addition to this explanation the reader may be reminded that there exist several other records of invisible performers in the mountains, and of singing rocks, current in different parts of the world. Alexander von Humboldt, in his "Relation Historique" (tome vi., p. 377), mentions a rock called Piedra de Carichana Vieja, which is situated on the River Orinoco, in South America, and which emits sounds

resembling those of an organ. The cause of these sounds he ascribes to the gush of air through the crevices when the sun rather suddenly changes the temperature outside the caverns.

To a similar cause may be ascribed the famous sound of the Memnon statue of the ancient Egyptians, in the Theban plain on the west bank of the Nile. The sound emanating from a colossal statue, about fifty feet in height, appears to have puzzled the ancients, to judge from the allusions to the phenomenon made by some of the classical historians. The sound was heard at sunrise. According to Pausanias, it might be compared to the effect produced by the twanging of a harp-string. Strabo, who visited the statue about the year B.C. 24, cautiously records (Book xvii., chap. 1): "When I was at those places with Aelius Gallus, and numerous friends and soldiers about him, I heard a noise at the first hour of the day; but whether proceeding from the base, or from the colossus, or produced on purpose by some of those standing round the base, I cannot confidently assert. For, from the uncertainty of the cause, I am disposed to believe anything rather than that stones placed in that manner could send forth sounds."

Again, Tacitus, about A.D. 100, mentions (in his "Annals," Book ii.), among the wonders of Egypt, "the stone statue of Memnon yielding, when struck by the solar rays, a vocal sound!"

Perhaps the rising sun, rather suddenly changing the temperature of the stone, caused a draught in a certain direction against the statue favourable for producing the sound; and if the same condition of the atmosphere existed usually at sunrise, as appears probable, it is not surprising that the statue should have made itself heard generally at daybreak.

In short, Æolian music is occasionally produced by nature unaided by the ingenuity of man. The wind passing over a hole in the hollow trunk of a tree, and vibrating the air which it contains, may produce tones much in the same way as the Pandean pipe is blown.

The Celtic poets have much to record about supernatural sounds which were often heard in Ireland. Sometimes they were soft and plaintive; at other times loud and harsh. Of course superstition ascribed them to spirits of the air, instead of the air itself. Thomson, in his "Seasons," adverts to these melancholy voices of the elements as follows:—

Along the woods, along the moorish fens,
Sighs the sad genius of the coming storm;
And up among the loose disjointed cliffs
And fractur'd mountains wild, the brawling brook
And cave pre-angelic, send a hollow moan,
Resounding long in listening Fancy's ear.

THE MUSIC OF THE SPHERES.

Pythagoras, B.C. 550, theorised about the music of the spheres—glorious Æolian sounds which, however, mortals are incapable of hearing. This fanciful conception of order and harmony in the motions of the heavenly bodies was likely to find favour with poetical minds. It is beautifully expressed by Shakespeare ("Merchant of Venice," Act v., Scene 1):—

Look, how the floor of heaven
Is thick inlaid with patines of bright gold;
There's not the smallest orb which thou behold'st
But in his motion like an angel sings,
Still quiring to the young-eyed cherubins;
Such harmony is in immortal souls;
But whilst this muddy vesture of decay
Doth grossly close it in, we cannot hear it.

ORIENTAL ÆOLIAN MUSIC.

We arrive now at certain remarkable human contrivances invented for the purpose of aiding nature to produce Æolian music. These contrivances are of an ingenious and manifold kind, especially in Asia.

In fact, they are so numerous that only a short survey of them can be given in the present discussion.

Let us turn first to the Malay Peninsula, where the natives construct a curious instrument called *bulu-pärindu* (i.e. "the languishing bamboo") or *bulu-ribut* (i.e. "the bamboo of the storm"). This instrument consists of a bamboo cane, from thirty to forty feet in length, which is perforated with holes, and is stuck in the ground to be exposed to the wind. Mr. Logan, who during a journey in the interior of the Malay Peninsula was much surprised by the sounds of the *bulu-pärindu*, has given the following account of it, which is inserted in J. Crawford's "Descriptive Dictionary of the Indian Islands and Adjacent Countries": "On our right there was a succession of neat cottages amongst cocoanut trees, forming the village of Kandang. On nearing one of these, our ears were saluted by the most melodious sounds, some soft and liquid like the notes of a flute, and others full like the tone of an organ. These sounds were sometimes interrupted, or even single; but presently they would swell into a grand burst of mingled melody. I can hardly express the feelings of astonishment with which I paused to listen to and look for the source of music so wild and ravishing in such a spot. It seemed to proceed from a grove of trees at a little distance, but I could see neither musician nor instrument, and the sounds varied so much in their strength, and their origin seemed now at one place and now at another; as if they sometimes came from mid-air, and sometimes swelled from amidst the dark foliage, or hovered faint and fitful around it. On drawing nearer to the grove of trees, my companions, Malays, pointed out a slender bamboo which rose above the branches of the trees, and from which, they said, the music proceeded; and when the notes had died away in the distance, our ears were suddenly penetrated by a crash of grand and thrilling tones which seemed to grow out of the air that surrounded us instead of pursuing us. A brisk breeze which soon followed, agitating the dark and heavy leaves of the fronds of the gomuti-palms, explained the mystery, while it prolonged the powerful swell. As we went on our way, the sounds decreased in strength, and gradually became faint; but it was not until we had left the 'bamboo of the wind' far behind us, and long hidden by intervening trees and cottages, that we ceased to hear it."

According to John Cameron ("Our Tropical Possessions in Malayan India"; London, 1865, p. 120), the natives of the peninsula construct two kinds of these Æolian instruments. He says: "On a windy day, the traveller will be apprised of the vicinity of huts inhabited by the aborigines by hearing strange wailing musical notes rising and falling with the breeze. These sounds are produced by long thick pieces of bamboo split between the knots so as to resemble the cords of a harp, which they hang on the tops of the highest trees in the forest in such a position that the wind vibrates the cords as it sweeps by. In addition to these Æolian harps they make out of the smaller bamboos a number of pipes, which they string together and expose so as to be sounded by the passing wind. In strong weather, the soft wailing notes of these instruments can be heard miles off."

An English gentleman residing in Singapore records: "Two curious musical instruments were lately presented to the Museum. One is a bamboo, some thirty-five feet long, with long slits cut at intervals of eight or ten inches. This, I am told, is planted upright in the ground, where the wind can reach it, when it produces an Æolian harp sound.

The other instrument is a bamboo tube turning on a pivot, with a vane made of bamboo, and with horse-tails extending from its rear end. The vane keeps it to the wind, when, I understand, it sounds like an organ-pipe."

This may be the place to notice some curious Chinese contrivances which produce Æolian music. The merchants at Hong Kong use carrier-pigeons for the purpose of conveying news of the arrival of the English, French, or American mails to their partners in trade at Canton. To protect the pigeon during its flight from attacks of birds of prey, a whistle is attached to its tail, and the shrill sounds of this contrivance, as its bearer flies through the air, terrifies the falcons or hawks. Furthermore, the Chinese construct sound-producing arrows with which they shoot, so to say, music into the air. The point of the arrow is provided with a horn tube, which is perforated with a hole. When discharged from the bow, it, while passing through the air, produces a distinct tone. Again, the Chinese construct kites which, by means of round holes supplied with vibrating cords, produce sounds when flying through the air. J. H. Gray ("China: a History of the Laws, Manners, and Customs of the People"; London, 1878, vol. i., p. 270) says: "Chinese kites, which are without tails, are of all shapes, and resemble birds, insects, baskets of flowers, serpents, centipedes, ships, and even men. Those resembling serpents and centipedes are sometimes of enormous length. The most beautiful kite I ever saw was at Tam-sui, in Formosa, and was in the form of a catharine-wheel. The largest kites are made at Tientsin, and some of them require four or five men to hold them. In the centre of Chinese kites four or five metallic strings are fixed, on the principle of the Æolian harp. When they are flying, slow lisping notes as of the Æolian harp are distinctly heard. The legend which describes how these strings came to be used in this way is very characteristic of the people. During the reign of the emperor Low-pong, of the Han dynasty, a general who was much attached to the dynasty which had been obliged to give way before the more powerful house of Han, resolved to make a last vigorous effort to drive Low-pong from the throne he had recently usurped. A battle, however, resulted in the army of the general being hemmed in and threatened with annihilation. At his wit's end to devise a method of escape, he at last conceived the ingenious idea of frightening the enemy by flying kites, fitted with Æolian strings, over their camp in the dead of the night. The wind was favourable, and when all was wrapt in darkness and silence the forces of Low-pong heard sounds in the air resembling 'Poo-Han! Poo-Han!' ('Beware of Han! Beware of Han!') It was their guardian angels, they believed, who were warning them of impending danger, and they precipitately fled, hotly pursued by the general and his army."

Of the Stiëns, a savage tribe dwelling in the mountainous districts of Siam, Henry Mouhot ("Travels in the Central Parts of Indo-China"; London, 1864, vol. i., p. 254) remarks: "One of their favourite amusements is to send up kites, to which they attach a musical instrument somewhat resembling a bow; and this, when agitated by the wind, produces sweet and melodious sounds, to which they are fond of listening."

The oriental Æolian contrivances which have just been noticed are, as the reader will have observed, of two classes, viz., stringed instruments and wind instruments; or, in other words, the sound is produced either by the vibration of one or more strings, or it is produced by the vibration of the air in a tube resembling a flute or a trumpet. Some oriental nations, however, construct also Æolian instruments of per-

cussion, of which some notice requires to be taken here.

The South Kensington Museum possesses a Japanese instrument of percussion which contains twelve leaves of white metal, gilt. The frame in which these leaves or thin plates are suspended is of copper, and is ornamented with silken tassels. When the instrument is exposed to the wind, the leaves are caused to touch each other, whereby silvery and remarkably pure sounds are produced, continually changing in the degree of loudness according to the greater or less force of the percussion.

Small bells, which sound when they are exposed to the wind, are commonly suspended from the roofs or projections of the Buddhist temples in Burmah, Nepal, China, and other Asiatic countries. These bells are provided with clappers, which terminate in a thin plate shaped somewhat like the ace of hearts. A moderate current of air is sufficient to cause the bells to ring. Sometimes a large number of these bells are attached to the roof of a temple, and as they are of different sizes and dimensions, different tones are produced. A pagoda in the vicinity of Shanghai, in China, has sixty-four bells of this description; and the famous Porcelain Tower at Nankin has (or had formerly) an iron spire, from the summit of which are suspended eight chains, each having nine bells attached to it; and there is, besides, a bell hanging at each angle of the lower roofs, making in all 144 bells. When the wind rises and the tinkling of the bells is heard, the priests say that it is the tribute of praise to Buddha from inanimate nature.

(To be continued.)

DR. FERDINAND HILLER, in a letter published by the Leipzig *Signale*, makes a common-sense proposal to his German brethren in the art intended to remove a time-honoured anomaly in the German denomination of the notes of the diatonic scale. According to the existing system, the German pupil is told that, while employing the letters of the alphabet in naming his scale, their regular succession is to be altered from A B C, &c., to A H C D E F G, the missing B being used to indicate the semitone below the H. If the puzzled pupil inquire the reason for this, as it appears to him, absurd transposition, he is treated to a necessarily abstruse historical explanation with which he has no practical concern, and it is by the force of habit alone that he becomes reconciled to the anomaly. There is, of course, no plausible reason for changing the alphabetical denomination in favour of the *ut re mi*, &c., of solmisation adopted by all Latin races, which would moreover do away with an undoubted advantage possessed by the German system, where the alteration of notes by sharps and flats is indicated by the simple means of adding the syllables *is* and *es* respectively to the alphabetical letters—the German B flat being the only exception to this rule. Dr. Hiller now makes the obvious suggestion to his countrymen that the regular alphabetical order should be restored in naming the notes of the diatonic scale, thereby following the example of England and Holland in the matter—*i.e.*, substituting B for H, and, in accordance with the above rule, Bes for the note now called B. We shall be surprised if Dr. Hiller has not been merely the spokesman of German practical musicians generally, and if at any rate the great majority of them are not willing to sacrifice the historic tradition of the subject for the sake of simplicity and rationality. At the same time it must be remembered that Dr. Hiller's proposal is not a new one, and was indeed already made some eighty-five years ago by one Schwanenberg, who published a pamphlet on the matter. It is tolerably certain, therefore, that theorists will again raise their

voices against the desired improvement, as they did then; whilst reforms, however slight, of any deeply rooted system, difficult to carry out as they are at all times, would seem to be peculiarly so when touching upon the domain of musical theory.

ASSUREDLY those persons who are desirous of cultivating music without the expense and trouble of going through the usual course of study under an accredited professor need not wait long for the opportunity. Every newspaper informs us that there are innumerable teachers, quite unknown to the world, and appearing only under initials, who are the lucky possessors of a method by which, in two or three months, anybody can become an accomplished musician; and only a few days since, in one journal, we read two advertisements announcing that pupils might be initiated into the mysteries of what has been so long considered a difficult art by "an easy and rapid process," for sixpence a lesson. Many "royal roads" to the study have also been invented, the broad principle of which appears to be founded upon that of the almanacs, which, if you will only set them every morning, will tell you at once the day of the month. But the most extraordinary advertisement we have yet seen on this subject is one which recently met our eye in the window of a suburban shop—"Music taught by Electricity." Here, indeed, is a riddle which no doubt our readers, like ourselves, will endeavour to guess. Does the master, by a system of "electro-biology," place the pupil so *en rapport* with himself that he can feel as he feels, and act as he acts, without the trouble of imparting instruction at all? Or, by telegraphing from the house of a professor to that of a student, can an artist "wire" his lessons for miles around him without moving from his arm-chair? The matter is indeed surrounded with mystery at present, but it is good to know that such things are; for without such information might not an examiner of the future be astounded when, after passing a student with honours, he is told that he has gained his musical knowledge by "electricity."

ALL persons engaged in teaching music, whether instrumental or vocal, have long felt that the endeavour to make a pupil understand the construction of one scale when another is denoted by the signature is almost a hopeless task. Many eminent theorists—Professor Macfarren amongst the number—have told us that the system of writing the minor scale as it is not played has led to a very large amount of confusion, and we now find that Mr. Humphrey J. Stark, Mus. B., has recently treated upon this subject in a paper read at Trinity College, London. Truly he says: "A key-signature, to be of any use at all, must represent the scale in which the composition is written, and unless this is the case it is a positive hindrance to the performer." It may be historically interesting to know that the minor scale grew from its "relative" major; but with the raised seventh the affinity between the two ceases, and students should unquestionably now be taught to couple a minor with its *tonic*, and not its *relative*, major. Let any musician who doubts this play the opening *Grave* movement of Beethoven's "Sonata Pathétique" and note the fact of every B remaining natural until the modulation into E flat takes place. Surely this is sufficient to prove that the signature of C minor should be *two* and not *three* flats, the true accidental being B flat. Mr. Stark says he has "heard that some few works were actually printed with the leading note of the minor scale properly expressed in the signature." We have seen

them, and can affirm that they are three times as easy to read as those noted on the present system. It may be that examiners like to ask such a question as "What scale contains B flat and C sharp?" but were these two notes at the signature (as they appeared in one of the pieces we have mentioned) there could be no particular merit in replying correctly.

We have no great desire to exalt the drum beyond its legitimate position amongst the instruments of percussion—Sterndale Bennett used to say that if you will only treat it like a gentleman you may always rely upon its sympathy—but, whatever may be its true place in the orchestra, there can be little doubt of its paramount importance in a military band. To "follow the drum" many of the young labourers in an English village have often exchanged their rural pursuits for the more exciting life of a soldier; and on the field of battle numerous deeds of valour have been stimulated by the inspiring roll of the side-drum. Strangely enough, however, in France, where for so many years the drum held the highest position as an incitement to military glory, it has for some time been prohibited. With the people as well as the soldiers this was by no means a popular movement; and although the wind-instrument players did their best under the circumstances to compensate for the loss of so essential an element in the effect of their music upon the listeners, the result was never satisfactory. As might be expected, therefore, in a nation so essentially military as France, the instrument is to be restored; and we are told that in the barracks and canteens preparations are being made to welcome its return with all possible festivity. Apart from the excitement invariably caused by the manipulation of the drum by experienced hands in a military band, there can scarcely be two opinions on its value in ensuring steady marching on a journey. We may hope for the day when important national questions shall cease to be decided by an appeal to arms; but as long as soldiers march to battle there must be military bands, and as long as there are military bands there must be drums.

"PARSIFAL" AT BAYREUTH.

(By TELEGRAPH.)

Bayreuth, July 27.

WAGNER'S new music-drama was produced last night in a most successful manner. A crowd of "patrons" filled the theatre, and among the distinguished persons in the Fürsten-Gallerie was the Duchess of Edinburgh. King Ludwig did not attend on this occasion, but will do so later. Abbé Liszt was present. The performance could hardly have been better; the male chorus alone, by uncertain intonation, giving cause for unfavourable criticism. The female chorus was excellent, and the orchestra splendid, acquitting itself of a difficult task in a manner that called for the highest admiration. Among the principal artists the chief honours were carried off by Frau Materna and Herr Hill. Frau Materna equalled, if she did not surpass, the triumph of 1876. Her *Kundry* is a magnificent conception of an extraordinary character, and crowns the edifice of her fame. The well-known talent of Herr Hill had ample scope for striking display, while the other artists—Winkelmann, Reichmann, Kindermann and Scaria—contributed, each in his degree, to the success achieved. The elaborate scenic effects left nothing to desire, and it may be said for all concerned in the representation—the conductor, Herr Levi, first and foremost—that they well deserved the thanks which, at the instance of Wagner, were awarded by the audience.

THE BIRMINGHAM FESTIVAL.

It would be unfair to sit in judgment upon the new works in the programme of the approaching Birmingham Festival before they have been fully revealed in performance, and we have no intention of committing the offence. At the same time widespread curiosity prevails among amateurs with regard to the more important compositions. It is the plain duty of a musical journal to take note of this, and gratify it as far as may be done without the risk of injustice to anybody concerned. Unhappily, we must keep silence perforce as regards some of the novelties forthcoming. Sir Julius Benedict's "Graziella" is not yet printed, if, indeed, the MS. be completed; while of Mr. Stanford's Orchestral Serenade and Mr. Parry's Symphony nothing is known save the babblings of rumour. On the other hand, M. Gounod's "Redemption," Herr Gade's "Psyche," and Mr. Gaul's "Holy City," are available for our purpose, and these we propose to notice, not critically, but with a view to a general idea of their scope and character.

In the early advertisements of the Festival it was said that the French master's Oratorio had been composed specially for the great Midland solemnity. The statement, however, sprang from a misapprehension, the fact being that M. Gounod began his "Redemption" more than ten years ago, and, there is reason to believe, without having any particular occasion in view. Resident in England, he naturally desired to contribute to the repertory of oratorio, and place himself in the most favourable position a composer can occupy where sacred music holds the highest rank. About five years have passed since the committee of a festival proposed to be held in Glasgow opened negotiations with M. Gounod for a sacred work to be conducted by himself, and the "Redemption" was tendered on the one side and accepted on the other. It must, therefore, have been in a forward, if not a finished state at the time; only matters independent of the Oratorio preventing its being heard in the great Scottish town. The circumstances destined to connect it with Birmingham followed in due course, and are too well known for recapitulation. Enough that the "Redemption," for which an unexampled sum has been paid to the composer, and the dedication of which Her Majesty the Queen has been graciously pleased to accept, will make its *début* under conditions most favourable to the fair and candid judgment that will be passed upon it. M. Gounod, who prepared his own libretto, has divided the "argument" into three parts, with a Prologue which describes, by means of an orchestral introduction, the moving of the Spirit of God upon the waters of a world without form and void; refers, through the mouth of a *Narrator*, to man's original state, and his fall therefrom; and ends with the promise of a Redeemer. These essential premises laid down, the act of Redemption is taken up in the first part, at the point immediately preceding our Lord's crucifixion. Thenceforward the tragedy of Calvary, with many of the connected incidents, engrosses attention; the chorus occasionally interposing pious commentary after the manner of a "Passions-Musik." Thus come in order the scourging, march to Calvary, blaspheming, prayer of the Christ for His enemies, episode of the two thieves, committal of the Virgin Mother to the care of John, the darkness and earthquake, the death, and the centurion's confession. The second part deals with the visit of the women to the sepulchre, their meeting with the risen Lord, the bribing of the soldiers by the priests and elders, the appearance of Christ to His disciples, the injunction to preach the Gospel, and the ascension into heaven. Finally, we have in the third part the descent of the Holy Ghost upon the apostles, their renewed mission, and a summary of the gracious tidings it is their duty to convey. Even this slight outline serves to show with what logical completeness M. Gounod has set forth his subject. Nothing is wanting to the sublime story, nor does the language in which it is told fall short of the dignity and solemnity of the theme. We may add that an English text has been supplied by the Rev. J. Troutbeck, M.A., who deserves congratulation upon the care he has taken to introduce as many Biblical phrases as possible, and upon the general success with which he

has discharged a difficult task. In laying out his text for music, M. Gounod provided for liberal, though not too abundant, employment of the chorus, which is heard on some twenty distinct occasions. On the other hand solos in the form of airs are exceedingly few, the principal voices being used either for narrative (tenor and bass), or for the words of persons, as those of *Christ*, the *Virgin*, the *Two Thieves*, the *Holy Women*, &c. By far the largest share is given to the *Narrators*, upon whose music M. Gounod has lavished immense pains in order to make it something quite distinctive. None of those pains have been wasted. The narrative arrests and holds attention by the sustained elevation and uncompromising dignity of the means through which it is conveyed. Here we must stop, lest the interest of the subject lead us to anticipate what can be better said after the performance has taken place. Enough if we hazard a guess at the final verdict, and venture to foretell that the new Oratorio will achieve a genuine success on the strength of its noble character, profound and just expression, and unshrinking loyalty to the most exacting of subjects.

Herr Gade's Cantata "Psyche," written at the invitation of the Birmingham Committee, and dedicated by permission to the composer's countrywoman, H.R.H. the Princess of Wales, is a setting of a Danish poem by Lobedanz, and deals, we need hardly say, with the classic legend of the maid whom Cupid loved and Jove endowed with immortality. There are several versions of the story, but the one adopted by Lobedanz has the merit of simplicity and freedom from aught calculated to give pain or offence. This will appear as we sketch the "argument." A Prologue tells, in chorus, that *Psyche*, having offended *Venus* by laying no offering on her altar, has been condemned by the goddess to dwell on a lonely rock, where a demon shall demand her for wife, and "fold her in fearful embrace, cold as ice." At the opening of the first part *Psyche*, on her rock, expresses terror at the fate in store, and is comforted by *Zephyr* and the *Genii*, who speak of a gracious mission on her behalf. Then *Eros* approaches with wooing words. They plight their troth, on the understanding that the bride shall never ask who the bridegroom is, and an invisible chorus invokes night to conceal the lovers' joy. In the second part the attendant spirits comfort *Psyche* during the absence of *Eros*, but her dread of *Venus* is too strong—too strong even for prudence, since she at length puts the forbidden question. By this transgression she has incurred the penalty of death, and the remainder of the part is occupied by her pleadings for forgiveness, by the lamentations of *Eros* and the spirits over her inevitable doom, and by the resolve of the god to appeal to *Zeus*. The action of Part III. takes place in Hades. *Psyche* there meets *Proserpine*, and is counselled by her to drown the memory of her love in the waters of Lethe. But *Psyche* begs permission to return to earth in order to seek forgiveness for her fault, and at length the request is granted. When the last part opens, *Psyche* and *Eros* are together in the realms of air. She has been pardoned, and would cheerfully return to Hades, but *Eros* tells her that their destination is the heaven of *Zeus*, where presently they arrive, to spend in happiness an everlasting youth. Herr Gade's setting of this story, so well adapted for musical expression, is distinguished by characteristics perfectly well known. The Danish composer has not sought to strike out a new path, but remains what he was when first his genius made his name familiar. There is in "Psyche" the same devotion to the graceful and beautiful characteristics of the Mendelssohn school, the same wealth of vocal melody, and the same easy, natural utterance which have charmed in connection with other works from his pen. We may therefore anticipate a welcome for "Psyche" at Birmingham, doing so none the less confidently because Herr Gade has followed the plan, now somewhat old-fashioned, of writing really singable music for artists who are something more than declaimers.

Mr. Alfred R. Gaul's "Holy City," composed—like "Psyche"—for the Festival, and dedicated to the Orchestral Committee, is a sacred Cantata in two parts, with a text almost entirely scriptural. It is avowedly reflective in character, not dramatic. "The first part of the 'Holy City,'" says the composer in a short preface, "was suggested by the passages of Scripture, 'Here we have no continuing

Summer's Good-bye.

August 1, 1882

Words by W. H. DANCE.

FOUR-PART SONG.

Composed by COLLINGWOOD BANKS.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 89 & 91, Queen Street (E.C.)

Allegretto.

SOPRANO. *p* A tinge of gold . . on the leaf - y trees, A few faint clouds in the

ALTO. *p* A tinge of gold . . on the leaf - y trees, A few faint clouds in the

TENOR. *p* A tinge of gold . . on the leaf - y trees, A few faint clouds in the

BASS. *p* A tinge of gold . . on the leaf - y trees, A few faint clouds in the

PIANO. *Allegretto.* *p* *♩ = 80.*

sky, The chilly breath of the ev'ning breeze Tell us 'tis summer's sweet good-bye. The ev'ning

sky, The chilly breath of the ev'ning breeze Tell us 'tis summer's sweet good-bye. The ev'ning

sky, The chilly breath of the ev'ning breeze Tell us 'tis summer's sweet good-bye. The ev'ning

sky, The chilly breath of the ev'ning breeze Tell us 'tis summer's sweet good-bye. The ev'ning

sky, The chilly breath of the ev'ning breeze Tell us 'tis summer's sweet good-bye. The ev'ning

sky, The chilly breath of the ev'ning breeze Tell us 'tis summer's sweet good-bye. The ev'ning

sha - dows that ear - lier creep O'er the green . . and shelter'd vale, . . O'er woods where

sha - dows that ear - lier creep O'er the green . . and shelter'd vale, . . O'er woods where

sha - dows that ear - lier creep O'er the green . . and shelter'd vale, . . O'er woods where

sha - dows that ear - lier creep O'er the green . . and shelter'd vale, . . O'er woods where

sha - dows that ear - lier creep O'er the green . . and shelter'd vale, . . O'er woods where

sha - dows that ear - lier creep O'er the green . . and shelter'd vale, . . O'er woods where

now the song birds sleep . Are tell - ing the same sad tale ; And the am - ber

light in the ev' - ning sky Is the part - ing smile of a sweet good - bye, And the am - ber

light in the ev' - ning sky Is the part - ing smile of a sweet good - bye.

The rip' - ning fruits . . in their gold - en glow, The swal - lows cir - cling
 The rip' - ning fruits . . in their gold - en glow, The swal - lows cir - cling
 The rip' - ning fruits . . in their gold - en glow, The swal - lows cir - cling
 The rip' - ning fruits . . in their gold - en glow, The swal - lows cir - cling
 high, The gentle stream in its quick'ning flow Pro - claim 'tis summer's sweet good-bye. The glorious
 high, The gentle stream in its quick'ning flow . . Pro - claim 'tis summer's sweet good-bye. The glorious
 high, The gentle stream in its quick'ning flow Pro - claim 'tis summer's sweet good-bye. The glorious
 high, The gentle stream in its quick'ning flow . . Pro - claim 'tis summer's sweet good-bye. The glorious
 sun, as the day steals on, . . Shines with . . a mel-low'd ray, . . And the flow'rs are
 sun, as the day steals on, . . Shines with . . a mel-low'd ray, . . And the flow'rs are
 sun, as the day steals on, . . Shines with . . a mel-low'd ray, . . And the flow'rs are
 sun, as the day steals on, Shines with . . a mel-low'd ray, . . And the flow'rs are

(3)

fad - ed, their beau-ty gone, . . . Have sunk low by swift de - cay, . . . But their scent still

fad - ed, their beau-ty gone, Have sunk low by swift de - cay, . . . But their scent still

fad - ed, their beau-ty gone, Have sunk low by swift de - cay, . . . But their scent still

fad - ed, their beau-ty gone, Have sunk low by swift de - cay, . . . But their scent still

p

cres.

lin - gers; like ze-phyrs soft Is the breath of sum-mer's sweet good - bye, . . . like ze-phyrs

cres.

lin - gers; like ze-phyrs soft Is the breath of sum-mer's sweet good - bye, . . . like ze-phyrs

cres.

lin - gers; like ze-phyrs soft Is the breath of sum-mer's sweet good - bye, . . . like ze-phyrs

cres.

lin - gers; like ze-phyrs soft Is the breath of sum-mer's sweet good - bye, . . . like ze-phyrs

cres. - - - - - do.

pp *un poco rall.*

soft, . . . like ze-phyrs soft Is the breath of sum-mer's sweet good - bye.

pp *un poco rall.*

soft, . . . like ze-phyrs soft Is the breath of sum-mer's sweet good - bye.

pp *un poco rall.*

soft, . . . like ze-phyrs soft Is the breath of sum-mer's sweet good - bye.

pp *un poco rall.*

soft, . . . like ze-phyrs soft Is the breath of sum-mer's sweet good - bye.

pp *un poco rall.*

ay, a
high
r Go
ressiv
hath r
words,
heaven
the we
his we
well a
we bel
it woul
misrep
Cantat
pianofo
as can
dispos
are wo
the tra
melody
With
lovelly
hope o

MAN
thing
produc
especie
again-
Thoma
Profess
comic
success
thinks
power
that sh
repres
assured
that it
words
in a rec
in Gau
a Gall
upon G
her. C
attire,
his pas
the Ga
side, ar
This m
to illus
many p
but the
styles t
even to
Remini
casiona
mood;
taste, a
-not v
fugue-
an aud
and c
gleams
princip
Roman
intenti
varied
was fa
part; i
and Sig
sentati
The flo
quantit
donna
success
they w
ducted

ry,' and 'Thy Kingdom come,' and sets forth the desire for higher life, as expressed in the words, 'My soul is athirst for God,' which desire is followed by other passages expressive of the perfection of the higher life, such as 'Eye hath not seen.' The second part was suggested by the words, 'I saw a new heaven and a new earth, for the first heaven and the first earth were passed away,' thus realising the desire and promises contained in the first part." To this we shall add but little as regards the music. Mr. Gaul, well and favourably known by his part-songs, has never, we believe, essayed an important work at a festival, and it would be imprudent here to run even the smallest risk of misrepresenting him. A great deal depends, in such a Cantata, upon that which is not visible on the pages of the pianoforte score. Let it suffice to state, then, that as far as can be seen the music has features which should predispose amateurs to a sympathetic hearing. The choruses are well and solidly written, and the airs suggest to the trained eye good effects independent of the vocal melody.

With these general remarks we leave the Birmingham novelties to the fate awaiting them, and do so in confident hope of a favourable result.

ROYAL ITALIAN OPERA.

MANY of our readers will doubtless wish to hear something of M. Lenepveu, whose Opera "Velleda" was produced at this establishment on the 4th ult.; and—more especially as they are not likely to hear anything of him again—we may mention that he studied under M. Ambroise Thomas at the Paris Conservatoire, where he is now a Professor of Harmony, and that he has written also a comic opera, which was performed in Paris with but little success. It is no secret, we believe, that Madame Patti thinks highly of "Velleda"; but although she had the power to bring it before the public, we are glad to find that she had no power to keep it there, for after two representations it was withdrawn. Earnest criticism is assuredly uncalled for upon such a work; but, considering that it was the sole novelty in Mr. Gye's prospectus, a few words upon its characteristics seem absolutely necessary in a record of the season. The scene of the Opera is laid in Gaul. *Velleda*, a Druidic priestess, is beloved by *Teuter*, a Gallic chieftain; but she has bestowed her affections upon *Celius*, a Roman General, who is also in love with her. *Celius* has an attendant, *Evea*, a woman in male attire, who is secretly in love with him; but, discovering his passion for *Velleda*, she betrays him into the hands of the Gauls; *Velleda*, in despair, plunges a dagger into her side, and *Celius* also stabbing himself, they die together. This melancholy story has appropriately melancholy music to illustrate it; and it may be truly said that there are many portions of the work which deserve commendation, but the want of contrast, and the extraordinary mixture of styles throughout the Opera render it positively wearisome, even to the many who are content with mere vocal display. Reminiscences of Meyerbeer and Gounod abound, with occasional concerted pieces recalling Verdi in his ultra-dramatic mood; but, to prove that the composer is universal in his taste, at the end of the third act we have a positive fugue—not with any profound development, it is true, but still a fugue—and this brings the curtain down, to the surprise of an audience gradually getting accustomed to declamation and crude orchestral effect, relieved only by transient gleams of melody. The singing of Madame Patti in the principal part was superb; and Signor Nicolini, as the Roman General, gave the whole of his music with excellent intention, but scarcely with a due appreciation of the varied shades of expression. Madame Stahl, as *Evea*, was fairly successful in the declamatory portions of her part; Madame Valleria was, as usual, highly satisfactory; and Signori De Reske and Cotogni were efficient representatives of the parts of *Senon* and *Teuter* respectively. The floral offerings to Madame Patti exceeded, both in quantity and quality, those usually accorded to the *prima donna*; and, as such prizes are still considered proofs of success at an Italian opera house, we can only say that they were fully deserved. The Opera was carefully conducted by M. Dupont.

Boito's "Mefistofele," produced on the 11th ult. for the first time at this establishment, was an unqualified success. In every respect the work has been placed upon the stage in a manner fully worthy of its claims; and both the singing and acting of Madame Albani in the parts of *Margherita* and *Elena* can scarcely be overpraised. The death scene of *Margherita* was a perfect triumph, and in the second part the duet between *Elena* and *Faust*, "Ah, amore misterio!" was received with applause as warm as it was thoroughly well deserved, the popular serenata "La Luna immobile" (in association with Mdlle. Tremelli) being enthusiastically encored. The *Faust* of Signor Mierzwinsky was in parts extremely good; but much of his vocalisation is marred by the too frequent use of the *portamento*, and his intonation is also occasionally faulty. M. Gailhard, although not to be compared with Signor Nannetti in the part of *Mefistofele*, gave many portions of the difficult, and even eccentric, music with good dramatic effect, his acting throughout the Opera being perhaps better than his singing. Praise must be awarded to Signor Corsi for his rendering of the small part of *Wagner*; and every credit is due to the management for the excellence of the scenery and the whole of the stage arrangements. The work was judiciously conducted by Signor Bevignani. The season terminated on the 22nd ult., both Madame Albani and Madame Patti having had their usual "gala night," whatever that may mean.

HENRY LESLIE'S CHOIR.

ALTHOUGH the Society so long and favourably known as Henry Leslie's Choir dissolved itself some time ago, few were surprised at rumours of a reorganisation. The public saw from the first that a mistake had been made, and a portion of the press was not slow to say as much in plain terms. Thus an expectation of better counsel and wiser resolve was kept alive, and in due time events justified it. Preliminary steps towards the revival of the Choir were taken at the close of last season—Mr. Leslie himself, we believe, playing an active part in the search for a professor qualified, not only to succeed him as a Conductor, but able, on other grounds, to command the respect and confidence of the members. After some consideration on both sides an agreement was come to with Mr. Alberto Randegger, the understanding being that the Choir should retain its old name, and have its old chief as President. This settled, practice was resumed, and the famous association came again into active life. No doubt for good reasons it was resolved to give only one Concert during the season of 1882, that being sufficient to signalise the resurrection, and secure the attention of the public to a prospect of larger work next year, when Conductor and singers will know each other better. The performance in question took place at St. James's Hall on the 4th ult., and was well attended, albeit the programme contained only one novelty—a Part-song written by Mr. Leslie specially for the occasion. On the other hand, the familiar pieces were all favourites, and included such ever-welcome things as Wesley's splendid Motett, "In exitu Israel," Sterndale Bennett's "Come live with me," Sullivan's "O hush thee, my babe," Morley's "My bonnie lass," Barnby's "Sweet and low," and Macfarren's "Sands of Dee." The rendering of these works showed that the Choir had regained whatever excellence it may have lost during the interregnum, and encouraged a hope that its old character will be fully sustained under the new conditions. In one respect a decided improvement might be made by Mr. Randegger. The singing under Mr. Leslie was marked by a refinement so elaborated and by devices so measured as to make the effect somewhat mechanical. We refer especially to the abuse of the *crescendo* and *sforzando*, which were employed with tiresome frequency, and often with exasperating regularity. Mr. Randegger will do well to encourage a style less artificial, the more because such resources as those named lose half their value when drawn upon indiscriminately. Besides the new Part-song, Mr. Leslie was represented in the programme by his "Lullaby of Life," and the first had the advantage of the composer's direction. That the President of the Choir met with a hearty greeting need not be said. The soloists who appeared were Miss Orridge, Mr. Maas, and M. Adolf Brousil (violincello). Miss

Orridge sang Cowen's "The Unfinished Song," and a scena from the "Alexis" of Dr. Pepusch, for the revival of which she deserves thanks from every *laudator temporis acti*. Mr. Maas contributed songs by Bishop and Leslie, and finally the two singers were heard together in Randegger's "Mille volte." The new Conductor fully satisfied the expectations of those who looked for a skilful discharge of responsible duties.

LONDON MUSICAL SOCIETY.

THE second Concert of the season was given at St. James's Hall on June 29, before a thoroughly appreciative audience. The principal work in the programme was one of much interest; for, although Heinrich Hofmann's compositions are gradually becoming popularised in this country, the one selected on this occasion—the beautiful Cantata "Cinderella"—had never before been performed in England with an orchestra. The delicacy and refinement of the music in this work remind us strongly of Mendelssohn, although there is not a tinge of plagiarism throughout; and there can be little doubt that, having now been placed before the public with all the charming instrumental effects which form so essential a portion of the Cantata, "Cinderella" will be accorded as warm a welcome as "The Legend of the Fair Melusina" has already received. Apart from the solo portions in this work, always melodious and fanciful, the contrast of style in the choruses is a decided feature—those for the *Fairies and Spirits* and those in the castle of the *King* having marked and definite characteristics which sufficiently evidence the instinctive dramatic power of the composer. The principal vocalists—Miss Amy Aylward, Miss Minna Vivian, and Mr. J. Spooner Hardy—gave a good rendering of the music allotted to them; the choir showed ample proofs of excellent training, and, with a few more rehearsals, the band would no doubt have been everything that could be desired. Another feature in the Concert was the fine rendering of Ferdinand David's Violin Concerto in E minor by Miss Emily Shinner, a pupil of Herr Joachim. This young lady, who comes before us unheralded by preliminary announcements, is unquestionably destined to occupy a distinguished position in the profession she has chosen. Not only her technical knowledge of the instrument, but the higher faculties of precision of accent, purity of style, and intelligent appreciation of the meaning of the composer, were apparent throughout her performance, and she was greeted with warm and well-deserved applause. The Concert, which commenced with Spontini's Overture "Olympé," was ably conducted by Mr. Barnby.

ROYAL ACADEMY OF MUSIC.

AN orchestral Concert by the pupils of this institution was given in St. James's Hall on June 28, before a large audience. A Pastoral Overture by Mr. John Cullen, and an Overture by Mr. G. E. West—both excellent specimens of students' workmanship—were received with warm and well-deserved applause; but keen interest was awakened by the performance of a Credo by Mr. G. J. Bennett, because on many former occasions he has, by some compositions of exceptional promise, evinced the possession of a creative faculty, in addition to the power of using voices and orchestra with skill and judgment. The work presented on this occasion is far beyond anything he has yet attempted, for not only has he deepened the purport of the sacred words by a sympathetic expression, but his instrumental colouring materially aids their effect, and he has the good taste never to obtrude his technical knowledge at the expense of the design of his composition. A bright future is, indeed, before Mr. Bennett if he has only the good sense to bear with, and profit by, the success he has so legitimately earned. Mr. Jewson's new Pianoforte Concerto, excellently played by Miss Dinah Shapley, is a work which reflects much credit upon its composer, who received his training at the institution in connection with which he now appropriately brings forward his latest novelty. As a specimen of good, solid writing the Concerto should take high rank, and will, no doubt, shortly be heard outside the students' concert-room. Mention must also be made of the remarkably

good performance of the Romanza and Allegro assai from Mozart's Concerto in D minor by Miss Beatrice Davenport (who introduced a clever and appropriate cadenza of her own composition); the excellent rendering of the Allegro con maestria from Sterndale Bennett's Concerto in F minor by Mr. Arthur Dace; and the effective playing of two movements of Beethoven's Concerto in E flat by Miss Ellis; Mr. Frank Arnold displaying the result of the good violin teaching at the Academy in an Andante and Scherzo capriccioso by Ferdinand David. The solo vocalists were Miss Thudichum, Miss Kate Bentley, Miss Hilda Wilson, and Mr. Courtice Pounds, all of whom showed the effect of sound training; Miss Thudichum, especially, giving evidence of rapid improvement since we last heard her. The Concert was ably conducted by Mr. Shakespeare.

ROYAL NORMAL COLLEGE AND ACADEMY OF MUSIC FOR THE BLIND.

It was said with regard to the advent of the Light of the World: "I work a work in your days, which ye will in no wise believe, though a man declare it unto you." With no irreverence do we quote these Divine words as almost applicable to the noble institution named at the head of this article, in recording the recent performances by the pupils, at Windsor Castle and Guildhall. The results achieved under the admirable management and efficient professorship of the College are such as far exceed, not only the hopeful expectations of those who in simple earnestness commenced the work, but almost the credence of those not acquainted with its operations. Her Majesty the Queen, however, with her usual kindly interest in all that concerns the welfare of her subjects, commanded that a Concert should be given at Windsor, on June 24, to exhibit the results of the tuition which has for ten years been in progress at Upper Norwood. On the following Saturday, moreover, the same programme, with some additions, was repeated at Guildhall, by kind permission of the Corporation of the City of London, on the occasion of the annual Prize Festival of the College. We give the programme entire: Madrigal, "All creatures now are merry," 1601 (John Benet); Concerto, Pianoforte and Orchestra, in A, Op. 54 (Schumann), Master Alfred Hollins; Toggengburg, Op. 76 (Rheinberger), Miss Hyde, Miss Reece, Miss Campbell, Miss Carson, Mr. A. Wilmot. Mr. J. West, with choir and orchestra; Rondo for two pianos, in C, Op. 73 (Chopin), Miss Gilbert and Miss Inskip; Madrigals, (a) "The Silver Swan" (Gibbons), (b) "Fire! Fire!" (Morley); Concertstück, Pianoforte and Orchestra (Weber), Mr. W. F. Schwieler; Motett, "Hear my Prayer" (Mendelssohn), soprano solo and chorus.

The small but efficient orchestra engaged for the occasion was conducted by Mr. A. Manns, whose repeated services and unremitting interest have earned the warmest gratitude of the supporters of the College. There were two exceptions, however, the Toggengburg and the Motett, which were performed under the direction of Mr. W. H. Cummings, the esteemed Professor of Singing in the institution.

The Concerto of Schumann makes no small demand on the performer, and it is a high testimony to the ability of Master Hollins, and to the admirable instruction of his master, Mr. Fritz Hartvigson, to say that he accomplished his task in such a manner as to represent the work not only intelligibly, but intelligently. Mr. Schwieler's performance of the Concertstück was marked by much refinement of perception—indeed, we would take this opportunity of saying to pianoforte students in general, how much they might learn from these, their fellow-students, whose drawback they may feel inclined to commiserate, as to the non-necessity of the pernicious habit of constantly looking at the keyboard and the hands. The Rondo of Chopin was intended to be omitted at Windsor Castle, from a loyal desire not to weary Her Majesty. But the loyalty met with a royal recognition: for the Queen graciously insisted upon its performance, even after the National Anthem had been sung, emphatically declaring that the Concert was too short, rather than too long. The performance itself was neat, refined, and remarkable for mutual understanding. Rheinberger's "Toggengburg" afforded opportunity to the

oloists
intellig
Mendels
with exq
singing
inter-rel
was affo
aptitude
matter.
"Braille
pose for
in itself,
fessor of
being se
instantly
Majesty
sung, fir
Gloria
five min
At the
ciously
of the tr
After
to the p
The r
and con
be qual
a spher
has den
capable
vocalist
teacher
ledge,
pianofo
Mendel
also pu
able to
to the
Campb
admira
our pri
was de
Mr.
Festiva
Beethe
Rossini
upon f
himself
which
perform
"Rede
there i
it at
rehear
"The
Wesle
work
it is p
found
Music
stater
The
on the
Popul
certs
far as
cerne
from
betwe
occup
this c
rende
first
Menc
Gom
plete
diffic

solists to exhibit, not only excellent voices, but great intelligence and admirable training. The solo part in Mendelssohn's Motett was sung by Miss Amelia Campbell with exquisitely sympathetic simplicity, and the choral singing was marked by a singularly keen sense of the inter-relationship of the various parts. An opportunity was afforded, at Windsor Castle, of exhibiting the special aptitude and the admirable training of the pupils in this matter, as well as of illustrating the adaptability of the "Braille" notation (so called after its inventor) to the purpose for which it was designed. A chant, simple enough in itself, was written by Mr. Henry C. Banister (the Professor of Harmony and Counterpoint in the College), and, being sent up to Dr. Campbell, the Principal, was by him instantly committed to memory, dictated to the pupils—Her Majesty meanwhile holding the MS.—punctured, and then sung, firstly to the Sol-fa syllables, and afterwards to the Gloria Patri. This whole operation, occupying but four or five minutes, was pronounced by the Queen "wonderful." At the termination of the performance Her Majesty graciously expressed, in felicitous terms, her high appreciation of the training, some results of which she had witnessed.

After the Concert at Guildhall, the prizes were distributed to the pupils by the Lady Mayoress.

The main work of the College is to establish a permanent and continuous system of training by which the blind shall be qualified for helping themselves. Music is found to be a sphere in which this is specially practicable. Experience has demonstrated beyond all contention that the blind are capable of being so trained as to become not only good vocalists, pianists, and organists, but, still further, good teachers and excellent tuners. There are, to our knowledge, students at Norwood who, in addition to their pianoforte studies, are able to play well the whole of Mendelssohn's Organ Sonatas, Fugues by Bach, &c. They also pursue studies in harmony and counterpoint, and are able to analyse as well as to play. Moreover, thanks to the energy and perseverance of the Principal, Dr. Campbell, the general education is most thorough and admirable. We much regret that space will not allow of our printing the eloquent address of Canon Fleming, which was delivered at the Prize Festival at Guildhall.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

MR. CHARLES HALLÉ conducted a rehearsal of the Festival Choir on June 26, taking the whole of Beethoven's Mass in D, and several of the choruses in Rossini's "Moses in Egypt." The rehearsal lasted close upon four hours, and at its conclusion Mr. Hallé expressed himself pleased with the work already done by the Choir, which he considered to give promise of a very satisfactory performance in October. I understand that Gounod's "Redemption" will be taken in hand shortly, and that there is a probability of the composer himself conducting it at the Festival. At present the principal works in rehearsal are, in addition to the two above mentioned, "The Messiah," "Elijah," Haydn's "Seasons," and Wesley's "Praise of Music." Mr. A. C. Mackenzie's new work "Jason" is to be rehearsed this month. I hear that it is proposed to devote the proceeds of the Festival to the foundation of a Bristol Scholarship at the new College of Music; but I am unable to vouch for the truth of this statement.

The musical event of the month was Mr. Riseley's benefit on the 3rd ult. The enterprising Conductor of the Monday Popular Concerts made an experiment in giving two Concerts on the same day so late in the season as July, and as far as the attendance at the afternoon Concert was concerned, the experiment must be owned to have been far from successful, the large hall, which accommodates between three and four thousand people, being sparsely occupied by some eight or nine hundred. Notwithstanding this depressing circumstance, the band gave a very spirited rendering of Mendelssohn's Overture to "Ruy Blas," the first item on the programme. This was followed by the Mendelssohn Violin Concerto—solo violin, Herr Richard Gompertz—in which the young violinist displayed complete mastery over his instrument, executing the most difficult passages with perfect ease and precision. Perhaps

the most marked characteristic of Herr Gompertz's playing is his sympathy and purity of tone, but that he does not lack power was evinced by his rendering of the cadenza, the softest notes of which were audible in all parts of the hall. The remainder of the programme was as follows: Recitative and Air, "From mighty kings" (Handel); Overture to "Tannhäuser"; the Unfinished Symphony (Schubert); Song, "Bells in the Valley" (Weber); Handel's Largo for Violin, Harp, Organ, and String Orchestra; Song, "Tell me, my heart" (Bishop); and the Overture to "Semiramide" (Rossini); Miss Mary Davies being the vocalist.

The Hall was crowded in the evening by a particularly enthusiastic audience, and a more interesting Concert has probably rarely been heard in Bristol. The following programme was performed: Overture to "Leonora" (Beethoven); Air, "Hear ye, Israel," from "Elijah"; Concerto for organ and orchestra, in E minor (Prout); Meditation, "Ave Maria" (Gounod); March, "Alfred" (Prout); Overture to "Der Freischütz" (Weber); Overture and Ballet Music, including Soprano Solo, from Mr. C. V. Stanford's Opera "The Veiled Prophet"; Violin Solo, "Spanish Dances" (Sarasate); Song, "The Lost Chord" (Sullivan); and the Overture to "Tannhäuser." Miss Davies was again the vocalist and obtained more than one well-merited recall. Mr. Prout's Organ Concerto (organ, Mr. Riseley) which has been performed here once before, found great favour with the audience. The Overture and Ballet Music from "The Veiled Prophet" also met with a warm reception, especially the latter, with its descriptive and essentially oriental rhythm. Herr Gompertz secured a marked success in the "Spanish Dances," so much so that, in deference to the vehement and persistent recalls of the audience, Mr. Riseley obligingly suspended his rule against encores, upon which Herr Gompertz played the Bach Fugue in G minor, for violin alone, in admirable style. To judge from his performance on these two occasions, Herr Gompertz's name should ere long become as well known in London as it will be henceforth in Bristol.

The Monday Popular Concerts will be resumed in October, shortly before the commencement of the Festival, and there will probably be no music of much importance in the interim.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

It is gratifying to notice that more recognition is being gradually given to the fact that for a large class of oratorios sacred buildings are the most suitable places of performance. "The Messiah" at Christmas, and the "Passion Music" at Easter, are frequently heard in our churches, but, except at festivals held in cathedrals, it is seldom, at least in Yorkshire, that any other oratorios are performed in their entirety out of the concert-room. The success of "The Woman of Samaria" at Chester no doubt suggested its repetition at the Leeds Parish Church on the 6th ult., a large portion of this choir having assisted at the Chester Festival. On the occasion of the performance at Leeds the choir, which usually numbers from fifty to sixty voices, was augmented to one hundred, but with one exception the soloists were taken from the ordinary singers. Dr. Creser (the Organist of the church) had evidently bestowed great pains on the preparation of the work, and the result was a most impressive and fairly successful rendering, the chief blemish being the dropping of the voices in "God is a Spirit," which was sung as an unaccompanied chorus; the rest of the choruses, however, were excellently rendered, great attention being given to the gradations of tone, a very important point in this oratorio. Mr. Morton sang the bass solos carefully, Mr. Grimshaw took the tenor music, and Miss Clark was very successful with the contralto part, making a great impression in the devotional air "O Lord, Thou hast searched me out"; the treble music was divided between Masters Tomlinson and Hardaker, the latter taking the upper B flat in the interpolated air, "I will love Thee," with the greatest ease. Dr. Creser's accompaniments were irreproachable throughout, both as regards execution and taste.

Dr. Bridge's oratorio "Mount Moriah" has also been heard in a sacred building during the past month; it was

sung at St. Peter's Church, Harrogate, as the anthem, on Saturday afternoon, the 8th ult.

The opening of a new organ at St. Peter's Church, Keighley, was made the occasion of some special services on June 28 and 29, and on the 1st and 4th ult. The instrument (a large three-manual by Driver and Lupton, of Keighley) was opened by Dr. Roberts, Organist of Halifax Parish Church, on June 28, when a Recital was given. The programme included Bach's Prelude and Fugue in E minor and his Fugue in B minor, as well as Mendelssohn's Sonata in B flat (No. 4). On June 29, the Halifax Parish Church Choir took the services, Dr. Roberts again presiding at the organ, when his Festival Evening Service, in G, was sung; and Sullivan's "I will mention," and Mendelssohn's "Sing to the Lord a new-made song" were given as anthems. On the 1st ult. the choir of St. Margaret's, Ilkley, gave their services; Benedict's "How great, O Lord" (St. Peter), and Elvey's "I was glad" were taken as the anthem. On the 4th ult. the choir of the Keighley Parish Church was present.

Mr. Sims Reeves appeared at the Royal Spa Concert Rooms, Harrogate, on the 20th ult., and sang four of his well-known songs with the usual result. He was assisted by the Misses Tomlinson and Mr. Charles Blagbro; Mr. Sidney Naylor was the accompanist, and Mr. R. S. Burton conducted the orchestra.

There is every indication that the coming season will be a very successful one; there are already several notices of oratorios to be performed in various towns, and of series of subscription Concerts to be given; we have also heard of the formation of more than one new vocal Society in the district.

THE GERMAN MUSICAL UNION AT ZÜRICH.

Zürich, July 17.

THE nineteenth annual meeting of the German Musical Union (der Allgemeine Deutsche Musik-Verein) took place last week at Zürich. No place could be better adapted for such a holiday festival, for no place combines more completely the hospitable capacities of a large town with the delights of the country, its beautiful lake filling it with fresh air for those who have suffered from a long season of concerts, and opening out to the view a circle of green hills with massy mountains beyond. All that is needed to make Zürich perfect is moderately fair weather. Unfortunately the climate was never more inconstant. Rare glimpses of sunshine were interrupted by torrents of driving rain and hurricanes of wind, in such violence as to surprise even the old inhabitants of the town. With this unexpected drawback, the meeting may be pronounced to have been a decided success. The conditions of the Union admit only the compositions of living musicians, with the single exception of the organ concert. Accordingly one has to apply a very different standard of criticism to that, for instance, which would be demanded by the Musical Festivals of the Lower Rhine or of England. When we go to the exhibition at Burlington House we try to forget that there exists such a thing as the National Gallery. And so in the present case we must not let the work of to-day suffer by comparison with the colossal productions of the past. On the other hand, it is imprudent to let the enthusiasm of the moment altogether get the better of us. These remarks are rendered necessary by the perhaps too exhilarating presence of the Abbé Liszt, who came to illuminate the Zürich congress. Certainly the last thing which the veteran would approve is the indiscriminate laudation poured upon his music, to the exclusion of every one else except Wagner. Six Concerts were to be given. One was entirely devoted to Liszt's "Saint Elisabeth," and the other five contained no less than ten compositions by the same master. The heartiest of his admirers must think this number excessive. From any point of view it is disproportionate to the inclusion of three pieces of Brahms or, let us say, to one of Wagner. But, whatever opinion we may have as to the selection of the programmes, there cannot be any question that the performances deserve unqualified praise. To Herr Fritz Hegar, the Zürich *capellmeister*, the chief honour is due, not only for the admirable manner in which he conducted, but also for the high degree of proficiency to which he had trained the local choirs, the Zürich Choir and the

"Harmonie" Choral Union. Only once in the entire series of Concerts did we detect a serious failure in attack, and this was instantly controlled and remedied by the prompt *bâton* of the conductor. In one Concert Herr Hegar appeared also as the composer of an unpretending but scholarly piece for baritone solo and male chorus, called "Das Abendmahl" (Op. 5). The efforts of the conductor and choir were ably seconded by a mixed orchestra, formed out of that of the Zürich Concert Society (the Tonhalle-Gesellschaft), with thirty members of the royal capelle at Stuttgart and several select performers from Karlsruhe.

The two principal works upon which these forces were combined were the "Saint Elisabeth," of Liszt, and the great Mass (Op. 15) of Albert Becker. The former was produced on Sunday, the 9th. However striking in certain parts, the general impression of the Oratorio is that it lacks inspiration. In the solo portions there is a want of dignity equally with a want of genuine pathos. The choruses, indeed, contain much bold and effective writing; the chorus of crusaders is certainly one of Liszt's masterpieces, in spite of the poor treatment of the opening motive; and the touching chorus of angels accompanying the death of the *Saint* was received with rapturous enthusiasm by the crowded audience. But it remains very questionable whether the work has in it the elements of permanent popularity. The part of *Saint Elisabeth* was well sustained by Fräulein Marie Breidenstein, of Erfurt, and that of her husband, the *Landgrave Ludwig*, magnificently by Herr Staudigl, of Karlsruhe. Herr Burgmeier, of Aarau, also did good service by his powerful, if sometimes inaccurate, bass. Professor Becker's Mass, which was given at the second Concert, is a distinctly remarkable production. The composer has applied the contrapuntal principles which he mastered under the guidance of the learned S. W. Dehn to the creation of a work of the greatest solidity and rich elaboration. He has conceived the Mass, to a certain extent, in a new way, admitting no absolute solo pieces, and only occasionally interrupting the chorus by a solo quartet. The congregational effect, as opposed to that of a Concert, hereby produced is kept up by the frequent introduction of choral melodies into the accompaniment of organ or orchestra, or into the counterpoint of the vocal subject. A composer of the present day can hardly hope to be entirely original. In the present case the treatment of the Gloria suggests Haydn; the Et incarnatus est and Agnus Dei have analogies in the great Mass of Bach. There is a conventionality about the ascending scales of the Resurrection and the thunders of the Judgment. Elsewhere Herr Becker goes to work very independently, as when he announces the theme of the Et incarnatus on the organ solo, to be taken up by oboe, and then by bassoon, before the whole orchestra and choir join. In the Creed there is perhaps some want of earnestness—e.g., in the treatment of the Passion—but the whole is given a striking unity by the adoption of the same subject, just raised from the traditional intonation, for the beginning of the Creed, the article of the Holy Ghost, and that of the Catholic Church. The Et expecto opens finely with drum and a quiver of the strings, but leads into a lyrical Et vitam quite unworthy of the rest of the work and by no means redeemed by the spasmodic and noisy passages ending the Creed. In the concluding portions we doubt if the Osanna gains by the accompaniment of a harp, or if the Benedictus would not be more artistic without the florid cadenza. The work, however, must be judged as a whole, and it could not have had a better opportunity than on this occasion, when the performance was throughout excellent. The solo quartet was formed by Fräulein Breidenstein and Herr Staudigl, already mentioned; Frau Müller-Swiatowsky, of Moscow, and Herr Dierich, of Leipzig, taking the intermediate parts.

Of the other Concerts the most interesting features are as follows. Brahms's "Nänie" was finely given on the 10th, and portions of Saint-Saëns' "La Lyre et la Harpe" on the 12th, the latter under the direction of the composer. M. Saint-Saëns also appeared in his unrivalled capacity as an organist on the 11th; but although this Concert, given in the old Minster of the town, admitted the works of classical masters, M. Saint-Saëns was only called upon to play the "Propheten-Fantasie" of Liszt, which cannot be

considered
Much th
Bach's
included
this the
chamber
The gre
was mo
kindnes
names,
defectiv
Two
under
Deppe
Edgar
describ
ing pas
one of
does no
inevitat
ation at
nothing
it is ne
vocifer
Hans I
A si
eminent
and Co
Cologn
Quarte
Vocal
"cycle
by Fri
and P
being g
qualiti
by Br
Among
by C. A
admira
hearin
the pr
that th
The p
preter
At the
play, i
The si
by bri
return
previo
though
in exp
lake.

Du
have
Music
others
a larg
Duke
of Lo
Wale
meet
his R
intere
organ
June
the la
The
featur
ladies
was a
Princ
pany,
Colle
borou
nesse
prese
poner

considered as in the least congenial to the instrument. Much the same may be said of the rest of the organ-concert. Bach's great Fantasia and Fugue in G minor was indeed included, but played without force or sympathy. Besides this the programme contained chiefly small pieces of chamber-music and songs with organ accompaniment. The great instrument to which the Concert was dedicated was most imperfectly represented, and it would be no kindness to the German and Swiss organists to report their names, since style and execution were alike painfully defective.

Two new orchestral works were produced on the 12th, under the guidance of their composers—Herr Ludwig Deppe's overture to "Don Carlos" and portions of Herr Edgar Munzinger's symphony "Nero." Neither can be described as important, though the latter has some interesting passages. Herr Eugene Ysaye, of Liège, also played one of Wieniawski's Concertos. This talented executant does not appear likely to outgrow for some time the faults inevitable in a certain stage of development, when execution and display are everything, taste and sensitiveness nothing. As, however, M. Ysaye is extremely self-conscious, it is needless to say that he was very warmly received and vociferously applauded. The Concert concluded with Hans Huber's Tell Symphony.

A singularly good quartet party was formed by the eminent violoncellist Friedrich Grützmacher, of Dresden, and Concertmeister Heckmann, with two colleagues from Cologne. They played, on the 11th, Ralf's D minor Quartet and two enchanting pieces of Tschaiowsky. Vocal quartets were supplied in a not very interesting "cycle" from Omar Khayyam, by August Riedel, sung by Fräulein Odrich, of Aix-la-Chapelle, Herr Burgmeier, and Professor and Frau Müller, of Moscow—the last two being distinguished equally by the training and the natural qualities of their voices above the others. Another quartet, by Brahms, was sung on the morning of the 12th. Among the solo songs should certainly be mentioned some by C. Attenhofer, a Zürich composer, who has also written admirable songs for a male chorus. An opportunity for hearing these was given at the conversazione with which the proceedings opened. In conclusion, we should notice that the pianoforte element in the festival was a small one. The predominant favourite was Liszt, but among his interpreters was no less a performer than Frau Sophie Menter. At the last concert the composer himself was induced to play, in response to the repeated solicitations of the audience. The success of the whole meeting was happily completed by brilliantly fine weather on the day of the musicians' return home. The fêtes that were to have come off on previous days were instantly arranged, most of our guests thought better of their resolution, and the day was spent in expeditions up the Uetliberg and voyages round the lake.

DURING June and July numerous important meetings have been held in connection with the Royal College of Music throughout the provinces, including, among many others, Leeds, Exeter, Bristol, and Bath. There was also a large meeting at Maidstone on June 2, when the Duke of Edinburgh made a speech, and the Lord Mayor of London attended in state. On June 17 the Prince of Wales was present at a banquet at the Mansion House to meet the mayors of the United Kingdom, and in a speech his Royal Highness referred again to the strong personal interest he felt in the undertaking. A Concert was organised by Lady Folkestone at Stafford House on June 29, by permission of the Duke of Sutherland, when the large gallery was illuminated by the electric light. The Concert was extremely successful, a very interesting feature being the performance by an orchestra of young ladies, under the conductorship of Lady Folkestone. It was attended by their Royal Highnesses the Prince and Princess of Wales and a very large and fashionable company, and produced more than £850 to the funds of the College. A Concert was to have been held at Marlborough College on the 25th ult., when their Royal Highnesses the Duke and Duchess of Albany would have been present, but, unfortunately, this has been unavoidably postponed. Meetings, Concerts, &c., on behalf of the College

are in progress in many places. The subscriptions, including £5,000 from the City of London, now amount to about £90,000. Among the subscriptions promised since our last announcement are: Miss Courtenay (the Frank Courtenay Scholarship), £2,500; the late National Training School for Music, per H.R.H. the Duke of Edinburgh, £1,100; Members of the Stock Exchange, £1,002 15s.; Anonymous to H.R.H. the Prince of Wales, Mr. Edward Green, Bradford, per the Mayor, Mr. John Hill (first instalment), the Drapers' Company (in five years), each £1,000; the Earl of Dysart, £500; Mr. C. M. Palmer, M.P., £300; Lancaster, per the Mayor, Mr. Samuel J. Harris, £207 2s. 6d.; Mr. W. Cater Price, Professor T. L. Donaldson, Lloyd's (per Mr. Isaac Seligman), each £105; the Earl of Ashburnham, Mr. Charles Tennant, M.P., each £100; Mr. John Noble, Mr. H. J. Chinnery, Messrs. Thomas Goode and Co., Messrs. Caldecott, Sons, and Co., the Earl of Aberdeen, each £52 10s.; Lord Ormathwaite (in two years), Miss Alice de Rothschild, Rev. Sir Frederick Ouseley (in five years), Mr. F. Fish (Mayor of Ipswich), the Duke of Cleveland, Mr. R. F. Hopwood (Mayor of Wigan,) each £50.

THE Annual Distribution of Prizes to the students of the Royal Academy of Music took place in the Concert-room on the 22nd ult., before a large assemblage of the friends of the pupils and patrons of the institution, who warmly applauded the recipients of the awards as they were presented by Lady Goldsmid, one of the kindest and most liberal supporters of the Academy. A short Concert, in which the strength of the vocal forces was well displayed, under the conductorship of Mr. William Shakespeare, was given; and, after an eloquent introductory speech from the Principal, Professor Macfaren, in which graceful allusion was made to the labours of the professors during the recent Examinations, the following prizes were awarded: the Charles Lucas Silver Medal (for the composition of the first movement of a trio for pianoforte, violin, and violoncello), William G. Wood; the Parepa-Rosa Gold Medal (singing), Hilda Wilson; the Sterndale Bennett Prize, purse of ten guineas (pianoforte), Lilian Munster; the Llewellyn Thomas Gold Medal (for declamatory English singing), Kate Hardy; the Evil Prize, purse of ten guineas (for declamatory English singing), John G. Robertson; the Heathcote Long Prize, purse of ten guineas (pianoforte), divided between Arthur Dace and Septimus Webbe; the Santley Prize, purse of ten guineas (for accompaniment and transposition), Beatrice Davenport. Certificates of Merit, to pupils who have previously received silver medals, being the highest award of the Academy: Annie Cantelo, Alfred Izard, Frank Arnold, Walter Thomas Barker, George John Bennett. Silver Medals: Kate Bentley, Charlotte Thudichum, Hilda Wilson, Blanche Cornish, Marian Davis, Alice Dyer, Rose Goode, Evelyn Green, Kate Isaacson, Cecilia Lancelot, Emily Latter, Selina Mackness, Annie V. Mukle, Lilian Munster, Mary Bruce Sanderson, Frances Smith, Winifred Robinson, Edward Croager, George William F. Crowther, Arthur Dace, Herbert Lake, Charles S. Macpherson, Septimus Webbe, Samuel S. Wiggins, James E. Hambleton, William C. Hann, Rowland Briant, William Sewell. A large number of students were presented with bronze medals, several received commendations; a Prize Violin Bow, given by Mr. James Tubbs, was awarded to Edward J. O'Brien, and a copy of Tasso's "Gerusalemma Liberata" to Ellinor Clegg, for proficiency in the Italian language.

MADAME SAINTON-DOLBY introduced some clever pupils to the public at the Concert given by her on the afternoon of June 29, at the Steinway Hall, when an excellent programme was carried out by students of the Vocal Academy, established some years ago by Madame Sainton-Dolby, and over which she has presided with great advantage to young ladies making the art of singing their principal study. Several of the singers gave more than promise; for instance, Miss Hilda Coward (daughter of the late James Coward, organist of the Crystal Palace), sang with the decision and self-command of a thoroughly trained artist; her rendering of the Romanza "Morie" (Guido Papini) being replete with natural and acquired charm; Miss Amy Carter, in an excerpt from "Solomon," displayed a fine contralto voice, and unforced declama-

tion that speak well for her future career; indeed, the whole of the scene from Handel's Oratorio was exceedingly well performed; Miss Fusselle gave an expressive rendering of the air "Can I see my infant gored?" Miss Woodhatch imparted, by a bright fresh voice, all due vigour to "Thy sentence, great King." Miss Ellen Killick, making her first appearance in public, in "Scenes of horror" gained encouraging applause; and Miss Lord, also a *débutante*, in "O salutaris Hostia" (Cherubini), showed that she had industriously cultivated a contralto voice of sympathetic quality. During the afternoon, choral pieces for female voices were sung by students of the Vocal Academy with great success. Raff's "Day is at last departing," obtained an exceptionally good interpretation, and the more ambitious "Song of the Norns" (Hofmann), received like praiseworthy attention, the solo being taken with spirit by Miss Blackwell. Two former students, Miss Giulia Warwick and Miss Damian, added by well chosen selections to the attraction of the Concert. M. Sauton conducted with care and skill.

The third annual Festival of the Church Sunday School Choir took place at the Crystal Palace on Saturday, the 15th ult. Previously to the Concert, several school bands, including St. Dunstan's, Stepney; St. Peter's, Walworth; Holloway School; St. Saviour's, Fitzroy Square; and Holy Trinity, Blackheath, played selections in various parts of the grounds; and at three o'clock the Concert commenced in the large orchestra with "God save the Queen," which was succeeded by "Onward, Christian soldiers," "Arise, shine" (Sir George Elvey), "O, come, let us worship" (Mendelssohn), "Once in royal David's city," "Go when the morning shineth," "Jesus, my Lord, my God, my all," "Blessed are the people" (an Anthem, composed by W. Meston for this Concert, which well deserved the approval it met with), and "God be merciful." The great success of the Concert was the "Hallelujah" Chorus, which closed the first part. During the interval Mr. H. Burbage, the Hon. Secretary, led the Choir through a series of book and manual signs. The second part of the Concert was commenced with "Wind and Sea," followed by "Waiting for the May," "The Carnovale," "The Woods" (Mendelssohn), "The Echo Chorus" (the echo being rendered very effectively by a small contingent of the choir placed in one of the opposite galleries), "Oh, tarry, gentle traveller" (Dr. Callcott), "Ye banks and braes" (arranged with bagpipe effect for this Concert by the Conductor), and "A Stitch in time." All these pieces were excellently sung, and the Hon. Conductor, Mr. W. Roston Bourke, may justly be proud of such a choir. Mr. R. Stokoe, Mus. Bac., Cantab., presided at the organ.

The annual distribution of awards to successful students of the South-East District College for Ladies, Kennington, took place at the Horns Assembly Rooms, on Friday evening, June 30, the chair being taken by Mr. Scott Nasmith Stokes, B.A. Music, as usual, occupied a prominent place in the proceedings, and in both vocal and instrumental departments commendable proficiency was displayed. The choral music included, amongst other items, Mrs. Meadows White's "Ode to the North-east Wind." The most noteworthy of the pianoforte performances was the intelligent interpretation of Weber's "Rondo Brillante" in E flat, by Miss L. White, who was presented with the R.A.M. certificate for pianoforte-playing. Mr. W. H. Holmes conducted, and merits much praise for the very successful results of his work in connection with the College. A vote of congratulation to the principal, Miss Mackay, brought the proceedings to a close.

MESSRS. JOHN BRINSMEAD AND SONS will give two series of Concerts in October, November, and December next, in aid of the funds of the Royal College of Music. At the first series the artists engaged are Miss Anna Williams, Madame Patey, Signor Runcio, Signor Foli, the Chevalier Antoine de Kontski (Court Pianist to the Emperor of Germany), and Signor Bisaccia; and at the second series Madame Sinico, Madame Mudie-Bolingbroke, Mr. Harper Kearton, Mr. Frederick Bevan, and Herr Heinrich Köhler, both companies appearing at St. James's Hall on November 16, in addition to Mr. Sims Reeves, Mr. Herbert Reeves, and Mr. Barrington Foote.

MESSRS. SCHULZ-CURTJUS have already issued a prospectus of the six Concerts to be given during the autumn under the conductorship of Herr Richter. The orchestra will consist of 100 eminent performers, and the Right Hon. Beethoven Choir of 300 members, under the direction of Mr. Theodor Frantzen and Mr. Otto Peiniger. The programmes will comprise the "Walkürenritt," Wotan's "Abschied" and "Feuerzauber" from "Die Walküre," "Waldweben" from "Siegfried," and the "Trauermarsch" from "Götterdämmerung," all of which are stated to be "by kind permission of Mr. Angelo Neumann." The Wagner selection will also include the "Kaiser" and "Huldigung" Marches; the Introduction to the third act of "Die Meistersinger," and the introduction and closing scene from "Tristan and Isolde." From Beethoven we are promised the Overture, "Weihe des Hauses," the "Eroica," Choral, and No. 7 Symphonies from Berlioz the "Harold" Symphony, from Liszt the Hungarian Rhapsodie in F, and Symphonic Poem "Les Preludes"; and from Brahms his two Symphonies "Tragic" Overture and the new Pianoforte Concerto. The dates of the Concerts are Thursdays, October 2, November 2 and 9; and Tuesdays, November 14, 21, 28, 29. The series of summer Richter Concerts will take place on the following dates: Mondays, April 23 and 30, May 7, 21, and 28; June 4, 11, 18 and 25; but the works to be performed are not yet announced. Herr Franke is named as the sole Director of all these Concerts.

THE Pianoforte Recital given by Miss Helen Hopekirk at the Marlborough Rooms on Tuesday, the 4th ult., drew together an audience that testified by sustained interest and discriminate applause their high appreciation of the performer. Coming at the fall end of a season crowded by concerts given by pianists of many nationalities, Miss Hopekirk had a task of more than ordinary difficulty in securing the notice her talents would certainly, at another and less busy time, command. There has, indeed, been an unusually large number of pianists before the London public during the last few weeks—and, it must be confessed, many have shown great merit, and more than one extraordinary talents—therefore it must have been gratifying to Miss Hopekirk to have secured so large and intelligent an audience. The fair pianist gave ample demonstration of high ability in the Sonata (Op. 26) of Beethoven, of versatility in Schumann's "Faschingsschwank aus Wien" (Op. 26), and of poetic feeling in a Nocturne, in E, of Chopin's. In these and other pieces Miss Hopekirk displayed the qualities of a true artist.

A SPECIAL Musical Service—the first of a series with a view of establishing a choir fund—took place on Friday, June 30, at St. Paul's Presbyterian Church, Westbourne Grove Terrace. The service was conducted by the Rev. Walter Morison, D.D., pastor of the church, assisted by the Rev. Dr. J. Thain Davidson, of Islington, the latter of whom gave a most interesting address on "Music." The programme included "I know that my Redeemer liveth" (Handel), well sung by Miss Dickson; and Mendelssohn's "Hear my prayer," the solos in which were ably rendered by Miss Burr. The choir, reinforced by members of the St. James's (Paddington) and other choirs, was very effective in the choruses and other pieces, under the conductorship of Mr. Adrian G. Stride, Organist.

At the annual General Meeting of the Hereford Choral Society a handsome testimonial was presented by the members to their Conductor. The present was an inlaid walnut Davenport, beautifully fitted up. A silver plate with the following inscription, was inserted on the inside of the desk: "Presented to Langdon Colborne, Esq., Mus. Bac., Cantab., Organist of Hereford Cathedral, by the Members of the Hereford Choral Society, as a token of their high esteem and regard for his untiring zeal and interest in the work of the Society. Midsummer, 1882."

MESSRS. ALDERSON AND BRENTNALL announce that they have entered into an engagement with Mr. Charles Hallé to give a series of three orchestral Concerts, with his band of fifty performers, at Newcastle-on-Tyne, on November 1, December 6, and February 28, 1883. The most eminent vocalists will be engaged, and Mr. Charles Hallé will be the Conductor and solo pianist.

AN as
formed,
the purp
works, i
duce ne
already
Harmoni
of Mr. V
season
at the
be perfor
The voc
William
Lloyd a
THE
Franko
owing to
Raff. Th
arrange
to the la
quished
John D
Dykes.
Miss M
compos
first-nat
his com
workma
THE
usual n
ult. T
tion, w
Miss N
Frederi
and Mr
part-si
"Gipsy
"Calico
in arm
WE
three C
—at th
sacred
panime
"Miss
unfinis
Mr. Ar
and J.
for the
THE
Society
Hall.
princip
a misc
singer
T. P.
Reynol
Mr. G
accom
MR
Organ
in aid
Dr. W
Anda
Mend
in F s
hoven
choir,
churc
TH
del So
the R
Magn
Thou
(Beet
for th
the
Anda

AN association of ladies and gentlemen has been formed, under the presidency of the Earl of Lathom, for the purpose of giving Concerts of sacred and secular standard works, including part-songs, madrigals, &c., and to produce new music by contemporary composers. The choir already includes many members of the late Sacred Harmonic Society, and will be placed under the direction of Mr. Willing. Four Concerts are to be given during the season 1882-83, and Gade's "Psyche" (to be produced at the forthcoming Birmingham Festival) is announced to be performed on December 12, for the first time in London. The vocalists engaged are Madame Marie Roze, Miss Anna Williams, Miss Hilda Coward, Miss Ross, Mr. Edward Lloyd and Mr. F. King.

THE examinations of the pupils of the Conservatoire at Frankfurt were completed on the 8th ult., later than usual, owing to the lamented death of the principal, Herr Joachim Raff. They were, however, carried out exactly as had been arranged by him in the work which occupied him almost to the last hour of his useful life. Among the most distinguished pupils were three from Great Britain—viz., Mr. John Dykes, a son of the eminent composer, the late Dr. Dykes, of Durham; Mr. Francis Gibson, of Edinburgh; and Miss Marie Warm, of Southampton—who, both as regards compositions and execution, gave great satisfaction. The first-named was very highly thought of by Herr Raff, and his compositions show much originality and excellent workmanship.

THE members of the St. George's Glee Union held their usual monthly Concert at the Pinlock Rooms on the 7th ult. The programme consisted of a miscellaneous selection, with vocal contributions by Miss Alma Hallowell, Miss Nellie Watts, Miss Louise Augarde, Mr. C. W. Fredericks, and Mr. Richard Temple; Miss Edith Mahon and Mr. F. R. Kinke presiding at the pianoforte. The part-singing by the choir was very good, and included "Gipsy Life" (Schumann), "In the lonely vale of streams" (Callcott), "The chough and crow" (Bishop), "Comrades in arms," &c. Mr. Joseph Monday conducted.

WE understand that the Bach Choir proposes to give three Concerts next season—in February, March and April—at the first of which the programme will consist of sacred and secular choral music without orchestral accompaniment, including (amongst other pieces) Palestrina's "Missa Papæ Marcelli," and an entirely new anthem left unfinished by the late Sir John Goss, and completed by Mr. Arthur Sullivan. Probably Max Bruch's "Odysseus" and J. S. Bach's great Mass in B minor will be selected for the second and third Concerts.

THE 125th monthly Concert of the Grosvenor Choral Society was given on Friday, the 21st ult., at the Grosvenor Hall. Cowen's Cantata, "The Rose Maiden," was the principal feature of the programme, which also included a miscellaneous selection of choruses and vocal solos—the singers being Miss Marie Newson, Miss Bessie Davey, Mr. T. P. Frame, Mr. R. Prestidge Tabb, and Mr. A. J. Reynolds—and a bassoon solo by Mr. John Anderson. Mr. G. R. Egerton conducted, and Miss Florence Hartley accompanied at the pianoforte.

MR. CHARLES W. PEARCE, Mus. Bac., Cantab., gave an Organ Recital at St. Mary's, Hornsey Rise, on the 20th ult., in aid of the Organ Repair Fund. The programme included Dr. Wesley's Air composed for Holsworthy Bells; W. Rea's Andante con variazioni in A; H. Smart's Solemn March; Mendelssohn's First Organ Sonata; Dr. Chipp's Andante in F sharp minor; and selections from Handel and Beethoven. Several vocal numbers were well rendered by the choir, accompanied by Mr. J. H. Bunbury, Organist of the church.

THE Dedication Festival at St. Clement's Church, Arundel Square, Barnsbury, was celebrated on Friday evening, the 14th ult., by a special musical evening Service, when Magnificat and Nunc dimittis in A (G. C. Martin), "God, Thou art great" (Spohr), and "Hallelujah to the Father" (Beethoven) were given by the choir, slightly augmented for the occasion. Mr. Sidney Hawes, Organist and Director of the Choir, presided at the organ, playing as voluntaries Andante in A (Smart) and Grand Chœur in D (A. Guilmant).

THE Portland Choral Association (conducted by Mr. G. E. Bishop), gave the last vocal and instrumental Concert of the season on Saturday, the 1st ult. The programme included Locke's "Macbeth" music, and Thanos' Cantata "The Piewe." The vocalists were Miss M. Bloomfield, Mrs. G. E. Bishop, Miss C. Hamond, Miss M. Robinson, and Messrs. H. Knight, H. Kearp and B. C. Kiltner. The choruses were on the whole well rendered. Mr. W. Allen contributed a violin solo, and Miss Newman accompanied.

IN addition to the ordinary service, selections from "The Messiah," "Elijah," "St. Paul," and "Christ and His Soldiers" were given at St. Clement's, Notting Hill, on the 9th ult. The service was divided into two parts. The first part was sung by the choir of the church, Mr. W. Howard-Magrath, Organist presiding at the organ. The second part, including the selections, was sung by the Misses Wakefield and Selby, Mr. Powell, and Mr. Myelby. Mr. Bird presided at the organ during the second part.

MR. AND MADAME EDWYN FRITH gave their annual Concert on the 4th ult., at 13, Park Lane, by permission of Vandeleur Lee, Esq. In addition to the *bénéficiaires*, the singers were Madame Edith Wynne, Miss Alice Kean (a pupil of Madame Frith), and Mr. Dyved Lewis. Both Mr. and Madame Frith were encored in their vocal contributions, the same compliment being paid to Madame Edith Wynne. The instrumentalists were Mdle. Mario Brunelle, Messrs. Otto Booth and Schuberth, and Signor Tito Mattei.

ON Thursday evening, the 20th ult., the vicar—on behalf of the choir—of St. Paul's, Canonbury, presented to Mr. W. J. Winbolt a handsome tea and coffee service, on an oak tray, bearing a suitable inscription, as a parting expression of esteem and satisfaction with the efficient manner in which he had performed the duties of Organist and Choirmaster during the last seven years. Mr. Winbolt has lately resigned his position at St. Paul's, having been appointed to St. John's, Angell Town, Brixton.

A VERY successful amateur Concert was given at St. Saviour's Schools, Herne Hill, on Thursday, the 6th ult., in aid of the funds of the Parochial Room recently opened. The principal contributors were Misses Ada Tolkien, Brookes, Paris, Rich, and Withall; Messrs. J. S. Holliday, Edgar Preston, W. Hellyar, S. W. Merry, Lee, and Byles. The chorus, consisting of members of the church choir and Choral Society, was worthy of much praise. Mr. J. F. Boardman conducted with precision.

A LIST of the subjects for examination of the pupils at the Musical College of Wales, forwarded to us by the Principal, Dr. Joseph Parry, shows that a highly satisfactory standard of proficiency in every branch of the art is maintained in the institution. At the recent competition, we are informed, the vocal scholarship was awarded to Miss Annie E. James, and that for the pianoforte to Miss Violet Howells. The College now numbers nearly one hundred students.

A MUSICAL performance by the blind pupils of the London Society for Teaching the Blind to Read was given at the Institution, Upper Avenue Road, Regent's Park, on the 21st ult., under the able direction of Mr. Edwin Barnes, Professor of Music at the Society's Schools. The programme was exceedingly well selected, and the rendering of every piece highly satisfactory, Wesley's Anthem "The Wilderness" especially being worthy of warm commendation.

SIGNOR ALBANESI, a young pianist from Naples, gave his first Concert on the 18th ult., at the Marlborough Rooms, assisted by Signor Papini (violin), M. Libotton (violinello), Signor Rotoli, and other well-known artists. Signor Albanesi had a very good audience, and his playing was received with frequent applause. We understand that he intends to remain in London, in which case he will no doubt be often heard.

THE decision arrived at by the umpires, Dr. John Stainer and Dr. J. Frederick Bridge, after very carefully going through the forty-six manuscript Festival Te Deums, sent in for the prize of Ten Guineas offered by the London Church Choir Association, has resulted in the award being made in favour of the one bearing the motto "Te decet hymnus" by Mr. Arthur H. D. Prendergast.

A PERFORMANCE of the Sonata for Pianoforte and Violin to which Sir Michael Costa awarded the prize of ten guineas and a gold medal, offered by Trinity College, London, took place at the College, on Tuesday evening, the 4th ult. The work was admirably performed by Mr. J. Conway Brown, L. Mus. (the composer), and Mr. Victor Buziau, and enthusiastically received by the critical audience assembled.

A PERFORMANCE of Farmer's "Christ and His Soldiers" was given at the Church of St. Mary-the-Less, Lambeth, on Friday evening, the 7th ult., by the Choral Society connected with the church, under Mr. W. Sexton, of Westminster Abbey. The solo parts were taken by members, and the work was rendered in a very creditable manner. Mr. A. F. Adcock, Organist, accompanied.

The first meeting of Mr. T. Albion Alderson's Choir at Newcastle-on-Tyne will take place on September 12, when Dr. Armes's Oratorio "St. John the Evangelist" (conducted by the composer) and Macfarren's "Christmas" will be performed.

MR. WALTER PARRATT has been appointed Organist of St. George's Chapel, Windsor, in place of Sir George Elvey; and Mr. C. L. Williams (of Llandaff Cathedral) succeeds Mr. C. Harford Lloyd as Organist of Gloucester Cathedral.

The new organ built by Messrs. Foster and Andrews, for Henfield Church, near Brighton, was opened on St. Peter's Day, by Mr. Richard Lemaire, Organist of St. John's, Southwark, who gave a Recital after evensong.

REVIEW.

L'Histoire de la Notation Musicale, depuis ses Origines. Par MM. Ernest David et Mathis Lussy. Ouvrage couronné par l'Institut. (Prix Bordin de 1880.) [Paris, 1882: à l'Imprimerie Nationale.]

THE recent publication in Paris of a complete History of Musical Notation, by MM. Ernest David and Mathis Lussy, is, in its way, an important event; and in regard to the special attention paid to the subject of musical education at this moment in our own country it is, moreover, opportune. In the French musical and literary world, M. David is known as the author of "La Musique chez les Juifs." Most English musicians are acquainted with the exhaustive treatise on "Musical Expressions" by M. Lussy. We are told in the preface to the new work that it was a prize essay, and that the comprehensive title, "*L'Histoire de la Notation Musicale, depuis ses Origines*," was given by the Paris Academy of Fine Arts as the subject for competition in 1880. The authors do not profess to travel much out of the region of plain narrative and research; for, as they say, to enter into the question of "comparative Semeiography" would be to create a new science worthy of the labours of a Max Müller or a Bopp. Naturally, in a subject so limited as that of musical notation, the facts they narrate will, for the most part, be familiar to the readers of the excellent articles in musical dictionaries and in encyclopædias compiled from the works of Hawkins, Forkel, Fétis, and other historians. Still, in gathering the results of the researches of a long list of authors of all times and countries into one large quarto, MM. David and Lussy have not lost opportunities of impressing on the mere mass of facts the stamp of their individual opinions. Here and there they freely express their divergence from certain of their predecessors. In the very first page we find it assumed as more than probable that no Semitic nation possessed any graphic system of musical notation. Amongst the Semitic nations are placed the Egyptians; but M. David, to whom, perhaps, we are indebted for the facts of the more ancient periods of the history, explains in a foot-note that he has classified the Egyptians with the Assyrians, Chaldeans, Phœnicians and Hebrews, not on ethnological grounds, but because of their constant intercourse with Semitic nations. The importance of the point as to whether those nations had any graphic system of music notation soon appears in the subsequent questions as to the origin of the Greek notation, and eventually of the modern European. It has often been a favourite theory with some writers that the Greek

musical system was brought by Pythagoras from Egypt. Others, with whom MM. David and Lussy agree, ascribe the origin of Greek music to the Phœnicians. So far from the Greeks receiving their system from the Egyptians, the elaborate music of the latter people in after times was wholly of Greek origin. The notation employed was alphabetical and, it may be said, numerical, since the letters served the Greeks equally for their musical and arithmetical notation. Their method of solmisation was in principle the same as the hexachordal system that prevailed in the middle ages throughout civilised Europe, and continued in Italy, according to Padre Martini, even to the latter half of the last century. The principle has lately been revived in France and England. It was a system of mutations. Where we at the present day might sing *re mi fa sol*, the Greeks, prefixing the letter *t* to the vowels, sang *ta te ti to*; and in following the scale *la si do* they repeated the syllables *ra ti to*. Their system of mutation was, however, in some respects different from the mediæval, and was more scientific.* The Roman musical doctrine was that of the Greeks, shorn of refinements and superfluities such as delicate intonations and subdivisions of the octave, the multiplicity of modes, and other matters little suited to the more practical-minded Latins; who were content to receive the "immutable system," and to retain two modes—the *Lydian* and *Hypolydian*—out of the seven, eleven, fifteen, or even more, in the Greek system. They retained also the alphabetical notation, which was only transformed by the substitution of Roman in place of Greek letters, and was subsequently adopted by Boetius, handed over to Pope Gregory, utilised by Guido d'Arezzo, finally reappearing, with the Greek system of tetrachords almost intact, in the hexachords of modern history. In regard to certain points we are here of course in the midst of a maze of conflicting opinions. It is asked, "In what characters did Gregory write or note his antiphony?" "In letters of the alphabet," says Fétis. "In *neumes*," say his adversaries. "In no notation at all," says M. Gevaert, "for Gregory knew none, and simply made choice of traditional chants and had them taught orally." Again, as to what is known in musical history as the *nota romana*, Fétis asserts it was alphabetical, because the *neumes* were not known in Italy until the eighth century. M. Gevaert confirms that opinion, in regard to the chronology at least, as he thinks both the neumatic notation and the theory of the eight ecclesiastical tones were of Byzantine origin, and did not penetrate westward until towards the eighth century. Other authorities, with whom MM. David and Lussy seem inclined to side, assert that the *neumes* were known in Italy long before the time even of St. Gregory, and that it was the neumatic notation—the veritable *nota romana*—he employed in the antiphony he caused to be exhibited as a model before the altar of St. Peter's. The Rev. P. Dom. Joseph Pothier, whose work on the Gregorian melodies was noticed a short time since in THE MUSICAL TIMES, is of opinion that in all ages the alphabetical or numerical notation has been used only for purely didactic purposes. The *neumes* are entirely distinct in object and origin, and have never supplanted the letters, nor were the latter at any time substituted for the *neumes*. They existed simultaneously. The one explained the other; as, we may add, alphabetical symbols, numerals, syllables, grave and acute accents, and other signs are used at this day, to explain the staff notation in regard either to questions of abstract tonality or correct intonation. It appears from what we are told by M. David that the *tonal accents* employed by the Hebrews had many characteristics in common with the neumatic notation. There is nevertheless some doubt as to the date at which these accents originated. A high authority places it about the period the Talmud was finally edited—that would be only in the sixth century of our era. We have already quoted the opinion of M. David, that no Semitic nation had a musical notation of its own. The music of the psalms and poetry of the Jews in ancient times was therefore learned orally and by tradition, and was noted neither by letters of the alphabet nor other signs

* To purely English readers the Greek solmisation suggests a curious question as to the correct pronunciation of the *epsilon*. Was *re* pronounced *ta*, or how? No other sounding of the English letter *e* would answer the purposes of the solfeggio.

The Talmud, which in other respects enters into minutiae absolutely frivolous, does not, says M. David, make any mention of the "tonal accents." What it does mention is that a certain Levite was reprimanded for not teaching to his colleagues—and it is understood orally—a melody he had composed for the recitation of a canticle. Everything, as our authors remind us, moulds itself to surrounding conditions. It may be assumed that the earliest, like later, music used in religious ceremonies had a very restricted compass, and was little more than what Aristotle calls the "seasoning of poetry" by varied and organised modulations of the voice. The *neumes* themselves were scarcely more than mnemonics or aids in remembering a melody more or less familiar. The older neumatic signs, made up of points and commas and curves, without guiding lines, were not as numerous or as systematic as those of the Greek notation, but they were more complicated; and, adapted as they were to nearly all forms of vocal expression, they served their purpose so long as the music was homophonic, and the intervals sung were not greater than a third, or at most a fifth. The significance of the fact that the gradual reform of the neumatic notation was contemporaneous with the appearance of the organum and the first germs of harmony in modern Europe has naturally been noticed by all historians; although at this period, from the eighth to the eleventh century, the narrative of musical history is not very connected or clear, and it does not appear that any nascent idea of harmony had much influence in suggesting the happy notion, so curiously overlooked by all ancient nations, of graphically fixing the intervals of the scale by placing the points—or *puncta*—of the neumes on separate lines and spaces.* Guido, to whom this invention at least may be ascribed, was not by any means unmindful of the organum or "In what diaphony of his day, but he, and his precursors, Aurelian de Réomé, Remi d'Auxerre, Huebald de Sainte Amand, Odon de Cluny, and the rest, were monks, devoted to one object: the service of the Church, and the right rendering of the homophonic tones. It was rather to the second great reform in musical notation—mensurable music—that the gradual progress of harmony lent so much aid and was finally perfected. Another powerful element in both reforms—the influence of popular or profane music, always despised by the ecclesiastics—has received ample justice at the hands of MM. David and Lussy. The growth of the modern harmonic system was in its turn greatly assisted by a change of scale, which may not have had its origin in the period we are speaking of, but the first written evidence of the reform occurs in the tenth century. The Greek system of scales was minor, and the central note we may call A, or *la*. It is often stated that Guido d'Arezzo added the *gamma*, or G, to that system; but long before the assumed date of the appearance of the *micrologus*, the scale, or, more properly, system of scales, is to be found in the diagrams of his predecessors, Odon de Cluny and others, and exactly as it is presented in the hexachordal system of a later period, which as a system was in principle major, and by the system of mutations wholly and practically so. The fundamental scales were C and F, and the nominal *do*s of the system of mutations were *ut*, *fa* *ut*, and *sol* *re* *ut*. The whole system, *gamma* included, was Greek, and even the hexachords were founded on an admission and an application of the Greek system of tetrachords. From the fact we have already seen, that the Latins retained only the Lydian and the Hypolydian modes of the Greek system—C and F—there is reason to think that the transformation of the antique and minor system into the modern major system might have commenced at a very early period in our era. Offering here an individual opinion, we confess it is very difficult to comprehend what modern historians and musicians mean in using, so specifically as

they do, the expression *old tonality*, when by a very ordinary process we can evoke at least seven major and modern keys from the Greek "perfect system," and can add more with the "immutable system," taking C and F as points of departure in transposition. MM. David and Lussy quote the disparaging remarks of Aristoxenus and Ptolemy in regard to *notation*. Those philosophers could not admit that "notation" should be accepted as proof of the science of music. To this our authors rather petulantly reply: "that may or may not be; but if Aristoxenus and Ptolemy had thought proper to give us one or two copious examples of music in the then revised notation, they would have saved posterity a world of trouble." That is most true; but at the same time there is a tendency amongst musicians to mistake the symbols for the things symbolised; and it is just possible that the contempt expressed by the moderns for the "old tonality" is one of the fruits of that tendency. Although we should wish to follow this important and interesting work by MM. David and Lussy page by page, we can afford to pass over, as indeed we have already done, the well-worn subject of "mensurable music," and we feel inclined to make a bound forward to the two examples of modern notation given in the concluding chapter. These are an extract from a pianoforte fantasia by Thalberg, and another from an arrangement of the overture to "Oberon" by Zarbeski; the latter scored on four staves, for the piano *à claviers renversés*. From this pinnacle of an edifice which is truly one of the greatest marvels we possess of human ingenuity we can with our authors—or shall we say with M. Lussy—review the process by which it has been raised. We need not trouble ourselves to go back again to the age of Pericles or of Nero. Setting aside the two or three specimens we have of ancient music, all of doubtful authenticity, we are asked under the guidance of M. Lussy to judge the music of the ancients by the cumbersomeness of their notation; and if that is not sufficiently convincing, by the despicable construction of their instruments. As for Guido, "to the learned," says M. Lussy, "he will henceforth be nothing more than an intelligent reformer of methods of musical teaching; but to the general public, whatever is said or done, he will always be the inventor of the gamut, and the originator of our system of notation." However little Guido may have done, there is at least one thing he did not do—one thing to his credit, in the eyes of M. Lussy—he did not invent that "monstrosity," the "system of mutations and hexachords." As for the "Harmonic Hand," no one knows who invented it—John Cotton, or somebody—but it is better that its origin should remain in obscurity. These old devices of our ancestors began to disappear at the approach of the seventeenth century. But musicians in those days seemed to have thrived so well and lived so long, we have to go back to 1517, the date on which Hubert Waelrant was born in Antwerp, to trace the bud that finally expanded into the full-blown "modern tonality." It was he who invented the system of *bocedisation*, afterwards approved and adopted by Calvisius. But following Waelrant, who died in 1595, we have Van den Putte, otherwise *Erycius Putaneus*, who published in Milan, in 1599, a treatise bearing in its long title those significant and almost classical words, "*Siue septem discrimina vocum*." There were also: Anselm, the Fleming; Pedro Urena, a Spanish monk; and, according to Merseune, the Frenchman Lemaire, in 1605, and others, to whom is ascribed a share in the honour of "inventing"—as it is usual to say; but shall we not say, rather, "re-establishing"—the seventh note of the scale. It is even doubtful whether the word "re-establishing" is strictly correct. In the book itself we are noticing, as well as in others, and particularly in "L'Histoire de la Musique dans l'Antiquité," by Gevaert, we find that the Greek method of solmisation was by *trines*, or triads, as they called them; and because the unit, so to speak, of their system of scales was the tetrachord, just as the unit of the mediaval system was the heptachord. Where required, the Greeks changed or repeated the syllabic sign after the third note, as—*do re mi { fa sol la } { do re mi }*. In the Middle Ages they changed the sign after the sixth note. In the fully expanded system of these days, having the whole complication of keys pictorially before our eyes, we only repeat the sign

* MM. David and Lussy devote an interesting chapter in the history of the staff and the clefs to show again how the modern five-lined staff arose from the eleven lines formerly used, by the simple excision of the sixth line, which, as a *lucus a non lucendo*, represents the middle C, the pivot of the system of clefs, occupying the space now existing between the staves of a pianoforte score. Another curiosity of musical history they mention is the "heptarchy" ruling in musical notation: seven notes, seven sharps, seven flats, seven naturals, seven forms of notes, seven rests, seven clefs, seven measures of time, seven modes of expression or execution, seven forms of grace notes, and seven octaves in the usual compass of an instrument.

to complete the octave. It seems to us as unreasonable to call the mediæval scale *hexachordal* as it would be to call the Greek scale *trichordal*; and the whole difficulty is in confounding a *scale* with a *double-octave system*, and, in fact, in confounding theory and system in general with the details of notation. In regard to graphic detail, for which, perhaps, we are as much indebted to Guttenberg as to Waelrant, we are indeed immensely in advance of our forefathers; but it is always a question whether the comparative absence of mental effort, which M. Lussy rightly enough claims as the distinctive merit in the process of reading the modern notation, is an unmixed advantage in regard to a thorough knowledge of music, and whether the very facility of reading is in its effects not somewhat akin to learning by rote or by ear.

As an ardent Fétisian, M. Lussy announces with emphasis the final recognition in the seventeenth century of the pivot of the modern tonality; that luckless interval the *tritone*, which has been proscribed, detested, and cursed as the *diabolus in musica*. The marvellous powers of this interval formed part of the almost Pauline call or revelation which, as Fétis recounts, occurred to him whilst journeying in the Bois de Boulogne. The revelation, however, was by no means complete. When from the *claviers renversés*, or summit of the edifice of that system of modern notation to which M. Lussy himself has contributed some scrolls and ornaments, we look back on the past he and his colleague have so clearly placed before us, we cannot help receiving a different impression to what it appears to us they intend to convey. In tracing with them the evolution of musical notation, the past, instead of receding, seems to come nearer and nearer. This very theory of the *tritone*, which Fétis had adopted with an appreciativeness only a little more passionate or intense than some of his predecessors, is a link with the past, rather than an abrupt departure from ancient systems. The monkish detestation of the interval is a negative proof of its recognised value in former ages; and all that Fétis could tell us of its power in the modern and vertical system was already made visible in the *musica ficta* of the ancients. If in making these comparisons we allow our minds to be impressed by the recollections of modern symphonies and music-dramas, the ancients may appear pigmies; if we choose to ponder on all that is suggested by the mechanism of modern musical typography and instruments, they become shadows; but if the question be the theory of the mechanism of notation, we feel inclined, with M. Gevaert, to hint at the possibility of our knowing in some respects less than they did; and of our not even knowing all that our own vaunted system of notation could be made to reveal. In the fifth and concluding chapters of the history of musical notation we are reviewing, MM. David and Lussy deal generously, and in many respects fairly, with the several attempts that have been made in late years to reform the modern notation. Our authors admit that only two systems—the Galin-Paris-Chevé, in France, and its analogue, the Tonic Sol-fa system, in England, have achieved any success. Both methods are systems of mutation like the hexachordal system of the Middle Ages, which, it is worth while remembering, existed for more than half a millenium. We quite agree with M. Lussy that it was a transitional device, and that its permanence was no absolute proof of its merit, in view of the difficulty of disturbing an intellectually indolent and unimpressible world when it has once nestled itself in rut, groove or crevice. Still, if in the full tide and apparent perfection of our modern notation old principles have been revived, it suggests the probability that they correct some marked defect in the present system. This we can assume, on the principle more than once referred to by our authors, that the general progress of evolution, which has a trick of recoiling and advancing, will be dependent on existing conditions. With perfect justice MM. David and Lussy remind us that the Galin system—and we think it is the same with our Tonic Sol-fa method—was not intended to supplant, but to supplement the ordinary notation. Such we imagine to be not only the true view of the case, but it also indicates the peculiarity which has given to those systems their real value. The modern system of notations undoubtedly deserves all the praise and preference M. Lussy bestows. In its totality we can even allow it to be the best conceivable instru-

ment for the visual representation of musical ideas. The little defects M. Lussy himself has tenderly pointed out are barely worthy of notice; but its chief defect is its very completeness in one direction only. Of all notations, and by reason of its pictorial properties, it best lends itself to what modern musicians know and prize as *form*. It is exclusively a *fixed doh* notation; or, to go back to an older terminology, it is a *thetical* or *positional* notation, and thus represents above all the practical element in music. What M. Gevaert, in referring to the Galin system, calls a *notation dynamique*, represents the principle of the *movable doh*; which can henceforth never be more than a theoretic or accessory principle. We ourselves are not quite satisfied that even such an expression as a *dynamique notation* is allowable. A notation—of whatever kind—must, from the very nature of the thing, be *positional*, referring to something expressed or understood in the sense of a *doh*. Even the more or less abstract neumatic notation possessed a species of clef representing the *tone*. The "functional principle," casually mentioned by MM. David and Lussy, resides in the *doh* itself. It is the *doh* only which is in *power*; not the notation. An apparent difficulty in these too much forgotten doctrines is easily explainable: when the *doh* is to be considered as an intrinsic part of the notation, and identified by the numeral 1, or by the letter C, or any other symbol held to be initial, it is both in *power* and *position*. To discuss questions of this nature did not, perhaps, enter into the purposes of MM. David and Lussy as simple historians, but we must say their penultimate chapter on "Reformers and Innovators" is a trifle lean, and somewhat disfigured by the mere prejudices of specialism. Modern craftsmen in music, experts in their own system of notation, and employing only one method of transposition, the *keyboard shift*, are apt to overlook not simply the intrinsic merits of other methods, but to judge them from a pedagogical point of view, as methods of teaching music, whilst in truth, as a question of principle, they are also methods of *understanding music*. The broad and separate principles of the fixed and the movable *dohs* are the foundation not only of systems of notation but of technical theory, which is a question of notation, the notation representing the concrete art and science of music. For the last 150 years musicians have abandoned old methods, and have been beguiled by scientific and arithmetical questions, all important in their way but subsidiary; and they were treated as subsidiary by the ancients, who wisely postponed them as final refinement of the art. It is not therefore astonishing that in the very latest treatises of musicians there is abundant evidence that, with all their learning, they do not even now perceive the difference between one principle and the other; and that, whether it be a question of the *fixed doh* or the *movable doh*, the respective principles and methods are curiously interchanged and misapplied. Many of us would find it difficult to explain intelligibly our opinions, and off-hand, as to which of the two principles—to the movable or to the fixed *doh*—are we to refer the Greek system of modes. The old question as to whether the *relative minor* or the *tonic minor* represents one principle or the other is not so easy to decide and thoroughly expound as some might imagine. Again, how is it that musicians, after presenting their series of chords in relation to a particular tonic, hesitate and prevaricate in pretending to explain to their readers or pupils a fact so elementary as a *change of resolution*? The reason is that we accustom ourselves to work with the visible representation of the several scales or keys on the horizontal lines of the staves, and all that is latent in the system we overlook. The "dynamic methods," revival of ancient systems, are calculated to correct these habits. On that account, with all gratitude to MM. David and Lussy for their researches and vivid and orderly presentation of the historical facts of the question of musical notation, we feel disposed to reproach them, not for over-estimating the modern system, but for seemingly to magnify its advantages at the expense of accessory methods. These, in reality, provide the key to what is otherwise a labyrinth of only partially intelligible symbols, representing well enough, with the aid of the clef and the staff signature, gradations of pitch, and with sufficient accuracy for didactic purposes; but, masterpiece of ingenuity as the modern no-

ation may be, it fails utterly in defining specific tonal or tonic relations in harmony. Unimprovable as it may appear, and in most respects is, as a *fixed* *doh* notation, it still bears the impress of a certain period of its existence when the new tonality was already highly developed, but when the "continuous melody," involving the "continuous," or what may be loosely called the "non-cadential harmony" of the modern music-drama, must have been inconceivable. The defect cannot be remedied. It is inherent in the nature of the notation, in its origin practically adapted to a melodic system. But it discloses the use of accessory methods that, whatever may be their value in elementary teaching, are in principle essential to a right comprehension of the theory of modulation, in which a sense of absolute pitch is only of secondary importance. The whole art of music is a question of organised contrasts and of relativity.

FOREIGN NOTES.

The first public performance of Richard Wagner's new music drama "Parsifal" is to take place on the 1st inst., at Bayreuth, and for some time to come this latest manifestation of the genius of the reformer will supply the chief topic for discussion in advanced musical circles, both in Germany and elsewhere. In the face of the extraordinary interest clustering around the performance in question, we are reminded of the following enthusiastic words of a contemporary German music-historian, viz.: "To speak of the 'success' of a first production of a new work by Wagner sounds in these days almost like a platitude. It is an event. As a matter of fact, every new work of Wagner's since 'Rienzi' has proved an artistic creation of enduring value, and an enrichment of the *répertoire*."

We read in the *Allgemeine Deutsche Musik Zeitung*: "Among the new and most remarkable effects included in the forthcoming performances of 'Parsifal' at Bayreuth may be mentioned a bell-instrument, manufactured by Steingraber, of Bayreuth, after a design made by Hofkapellmeister Hans Richter. The mechanism of this instrument consists in a keyboard of four keys, some six centimetres wide, each striking upon six pianoforte bass strings, whereby the sound of four distinct bells is produced. In connection with four gongs manufactured in England, of corresponding tonality, the peal of bells is so exactly imitated that we seem to hear four mighty brass tongues speaking down from the giddy heights of a cathedral spire. One of the most difficult portions of 'Parsifal' to manage, both musically and scenically, is the magic with the flower-nymphs in the second act. Thirty excellent singers, including six solo voices, have, however, already completely mastered the intricacies of this scene. Among the six soloists there is a singer from New York, Fräulein Johanna Meta, who some time since made her *début* at Munich as *Elsa*, in 'Lohengrin,' and was at once engaged at the Hoftheater."

Among the French musicians who have gone to Bayreuth to witness the "Parsifal" performance are M. Camille Saint-Saëns and M. Charles Lamoureux, the well-known *chef-d'orchestre*.

Joachim Raff, whose death we announced in the obituary column of our last number, has left two symphonies in an entirely finished state, one of which is already in the hands of the publishers, Messrs. Linnemann, of Leipzig. They are entitled respectively, "In the Autumn," and "In Winter," thus completing the symphonic cycle of the seasons contemplated by the composer, whose "Spring" and "Summer" symphonies are already familiar numbers in concert programmes. The public examinations at the Hoch'sche Conservatorium, at Frankfurt, whereof the deceased musician was the director, were held from the 4th to the 8th ult. "On the first four days," the *Frankfurter Zeitung* remarks, "the pupils of the higher vocal and instrumental classes were heard, while on the fifth day the members of the class for composition, which had been personally conducted by the Director, produced some of their own compositions. The result of these examinations is the most honouring tribute that could be offered to the memory of the late Principal of the institution, and the most conclusive testimony to the fact that with his great productive activity Raff combined

the best qualities of a teacher who devoted himself with enthusiasm and with the most scrupulous attention to the duties of his office." No successor to the deceased composer in the directorship of the Hoch'sche Conservatorium has yet been named.

At Strasburg, fragments from a new opera entitled "Melusine" (a favourite subject, it would seem, with modern composers) were produced with much success. The composer is Herr Müller-Reuter, a Professor of the Conservatorium of that town, and a late pupil of the Hoch'sche Conservatorium at Frankfurt.

An opera by the Duke Ernst of Coburg, entitled "Diana von Solange," was produced at the Kroll'sche Theater in Berlin last month, and met with a very favourable reception.

A process by which decorations and other scenic accessories are rendered practically incombustible is now being applied by some of the leading theatres in Germany, whose example will doubtless soon be imitated by others. The process, the invention of Herr Pafen, of Frankfurt, consists in the impregnating of canvas and similar inflammable material with a chemical preparation, which in no way affects even the most delicate colours or the durability of the object impregnated, while introducing a new and important element of safety in case of fire. Experiments recently made with the preparation at the Court Theatres of Munich and Cassel have proved completely successful, even sheets of gauze when exposed to a gas flame refusing to become ignited, the only effect produced being a very slow carbonisation. The significance of this fact becomes the more apparent when we remember the enormous sheets of this most inflammable of all materials employed in some of our modern stage representations, notably in the "Nibelungen" Trilogy, for which alone the Munich Hof-Theater, for instance, is said to have some 9,000 square metres of gauze-sheets amongst its scenic properties.

Herr August Wilhelm, the eminent violinist, has returned to his home at Wiesbaden after an absence of nearly four years, during which time he has made the round of the world, visiting North and South America, New Zealand, Australia, Asia (China, India, &c.), and returning to Europe *via* Egypt. The artist has met everywhere with the most enthusiastic reception, and has been almost overwhelmed with valuable presents and other tokens of admiration and regard.

Glinka's opera "Life for the Czar" is to be produced next month at the Hamburg Stadt-Theater, under the auspices of Dr. Hans von Bülow, who will conduct the first performance of this interesting work.

A commemorative tablet has been attached to the house—No. 18, Galerie Strasse, at Dresden—indicating that Carl Maria von Weber resided there from September 1822 to the time of his death (1826).

On the 12th ult., a hundred years had elapsed since the first representation on any stage (in Vienna) of Mozart's opera "Die Entführung aus dem Serail." Six years later, in 1788, the work was likewise produced at Berlin with great success, although a critic of the period deemed it his duty to advise the young composer to "take a lesson first from Dittersdorf before attempting to write a comic opera."

Contrary to the statement made in German journals, and reproduced in these columns, Herr Max Bruch has declined the proffered conductorship of the New York "Liederkrantz," which has been conferred upon Mr. Theodore Thomas, the well-known American conductor.

Gratuitous performances were given at most of the Paris theatres on the 14th ult, the anniversary of the national *fête*. At the Grand-Opéra M. Ambroise Thomas' "Françoise de Rimini," was performed, for the last time this season, on the occasion in question, and at the Opéra-Comique "Les Noces de Jeannette" and "Le Pré-aux-Clercs," as the closing performances before the vacation.

Four new operatic works are said to be now in the hands of M. Carvalho, the Director of the Paris Opéra-Comique, to be brought out at that establishment during the coming season, viz.: "Lackmé," by M. Léo Delibes; "Manon," by M. Massenet; "Carmosine," by M. F. Poise; and "Diana," by M. E. Paladilhe.

M. Massenet, says *La Musique Populaire*, will next winter pay a visit to Berlin, Hamburg, and Vienna, in order to be present at the production there of his opera "Hérodiade."

M. Colonne, the conductor of the Châtelet Concerts, has recently given a series of most successful concert performances at Lisbon, the programmes of which consisted chiefly of modern French music. The King and Queen of Portugal were present on every occasion.

A monument has just been erected at Père-la-Chaise, Paris, in memory of Gustave Roger, the once famous tenor of the Grand-Opéra, and subsequently a Professor of the Conservatoire, who died in 1879. Among those taking an active part in the ceremony of unveiling were M. A. Thomas, as Director of the Conservatoire; M. Vaucorbeil, as Director of the Opéra; and M. Halanzier, as representative of the Association des Artistes Dramatiques.

Le Ménestrel says: "Telephonic communication is established between Dieppe and Rouen, so effectually, indeed, that, upon the request of the Mayor, M. Bias has enabled the people of Rouen to be ear-witnesses to his first lyric representation at Dieppe. Previous experiments had already been made with concert performances, which had proved completely successful."

Our Turin correspondent writes: "Signor Roberti, the esteemed conductor of the Stefano Tempia Choral Society, gave an interesting *riunione* at his private residence on June 22, on which occasion some chamber music by the maestro was produced for the first time. All those most interested in musical matters here were present, professors and amateurs, amongst the former Commendatore Pedrotti, the newly appointed Director of the Conservatorio Rossini (at Pesaro), also the Conte Marmorito, Schumann's son-in-law, to whom we are beholden for the Italian translation of 'Faust' (Schumann's), &c. There was much applause, a quartet in F (manuscript) in particular having pleased greatly. The operatic company lately performing at the Alfieri, under Signor Forcillo's conductorship, concluded their engagement on June 30 with 'Fra Diavolo.' During the *stagione* they have brought out a new opera, 'Il Sortilegio,' by Scontrino—a young composer already known by two previous operatic works—which was, on the whole, very successful. Signora Elena Rosa, the charming *Zerlina* of 'Fra Diavolo,' was equally well cast in the new opera. Other works performed were the 'Campana dell' Eremitaggio,' and 'Linda,' with the American Miss Russell as the heroine. A new Mass by the maestro Roberti will be performed by the united choirs of the municipal schools at the church of San Lorenzo, on the 10th inst., in the presence of the dignitaries of the town."

We are requested by a most competent Italian earwitness of the "Matinata Musicale," mentioned in our concert programmes this month under the heading of "Turin," to call the attention of our readers to the high class of music performed on that occasion, and also to the enthusiastic reception it met with on the part of the audience. The special significance of these facts will become more apparent from the subsequent remarks of our informant. "This," he says, *inter alia*, "was the very first time I have had the immense satisfaction of hearing truly classical music of this type performed, and admirably performed, in my country." After bestowing high praise upon the vocalists—Signora Paolicchi, "a first-rate singer, with a rich, genuine contralto voice"; and M. Paul, "a young baritone from Geneva, trained at Milan, whose singing reminded me of Herr Stockhausen"—our correspondent concludes by saying: "There can be no doubt that, as having taken place in Italy, this concert is an extraordinary and most gratifying event, and one which I would be glad to see recorded in your columns." We have great pleasure in gratifying the desire thus implied, and merely add it as our opinion that the appreciation of classical music manifested on this occasion by the Turinese public is, in a large measure, owing to the unceasing efforts in this direction on the part of their resident maestro, Signor Giulio Roberti, the conductor of the Stefano Tempia Choral Society and founder of the Normal and Elementary Vocal Schools, which have rendered the city of Turin one of the chief centres of earnest musical activity in Italy.

In accordance with a recent ministerial decree, all musical works to be found in the various public libraries of Rome will in future be concentrated at the Accademia Santa Cecilia of that capital. This is an excellent measure, whereby musical research will be greatly facilitated.

A festival is being organised at Arezzo, in connection with the unveiling of a monument erected in that town in honour of Guido d'Arezzo, the whilom Benedictine monk to whose learning and practical wisdom the art of music owes so much of its progress during the eleventh century. The festivities, which are to be held next month, will include a series of concerts, chiefly of sacred music, under the direction of the maestro Mancinelli, of Rome. It is said that a discovery has just been made at the Laurenziana Library, at Florence, of some documents throwing a fresh light upon the career of Guido, which will no doubt be made public in time for the forthcoming celebration.

A new opera by Signor Sarria, entitled "Regina e Contadina," has been successfully brought out at the Theatre Fiorentini, of Naples.

The Société de Musique of Antwerp is organising a festival in honour of Russian music, which will include the performance of some of the more important works of Rubinstein and Glinka.

A festive concert took place last month at the Hague, in commemoration of the 250th anniversary of the foundation of the university, on which occasion Berlioz's "La Damnation de Faust" was performed by 500 vocalists and an orchestra of 100 musicians, under the direction of M. de Lange.

Two theatres—the Arcadia, of St. Petersburg, and the Del Recreo, of Madrid—were recently destroyed by fire, both disasters having been fortunately unaccompanied by loss of life.

The death is announced, on May 29, of Bernhard Stadel, organist and "Stadt-Cantor" at Arnstadt, an excellent musician to whom that town owes the worthy restoration of the fine organ of the church of St. Boniface, played by Johann Sebastian Bach during his cantorate at Arnstadt.

We subjoin, as usual, the programmes of concerts recently given at some of the leading institutions abroad:

Paris.—Vocal Festival Concert of the Inauguration of the Hôtel-de-Ville (July 14): "Terre, eclaire-toi," chorus (Cohen); "Les Huguenots" (Meyerbeer); "Le garde-passe," from "Les Deux Avaras" (Grétry); Chorus from "Hamlet" (Thomas); "Amour sacré" from "La Muette" (Auber); "Orgie," from "Comte Ory" (Rossini); "Kermesse," from "Faust" (Gounod); Huntsmen's Chorus, from "Freischütz" (Weber); Les Buteurs, from "La Juive" (Halévy); Soldiers' Chorus, from "Faust" (Gounod).

Berlin.—Pupils' Performance of the Hochschule, at the Waller Theater (July 3): Overture, and five numbers from "Fidelio" (Beethoven); First Act of "Cosi fan Tutte" (Mozart); "Abu Hassan" comic opera in one act (C. M. von Weber).

Freiburg-im-Breisgau.—Concert of the Philharmonischer Verein in honour and presence of Franz Liszt, with the united orchestras of Carlsruhe, Strassburg, Bâle, and Freiburg (July 2): "The Bells of the Strassburg Minster," poem by Longfellow, for soprano and baritone soli, chorus, orchestra, and organ; 13th Psalm, for soprano soli, female chorus, violin, harp, organ, and pianoforte; Fantasia, Op. 10, for pianoforte and orchestra; "Die Ideale," symphonic poem for orchestra; "Missa Solennis" (Gräner Festmesse), for soli, chorus and orchestra (F. Liszt).

Sondershausen.—Seventh Lohconcert (July 6): Symphony, E major (Mozart); Fantasia characteristic for violoncello (Servais); Siegfried-Idyl (Wagner); Overture, "Torquato Tasso" (Schubert); Idyl for Orchestra (Zupfi); Symphony, B flat (Beethoven); Eighth Lohconcert (July 16): Allegro appassionato (Lalo); Oboe Concerto (Klughardt); Serenade (Jadassohn); "Burns," Scottish Rhapsody (Mackenzie); Symphony, B flat major (Kleinmichel).

Turin.—Concert of the Stefano Tempia Choral Society (June 2): "Pecavimus" (Palestrina); "Exultate Deo" (Scarlatti); "La Vergine di Sunam," chorus (Ricordi); "Vita Zingaresca" (Schumann); "Al Bosco," male quartet (Herbeck); Chorus from "Le Nozze di Figaro" (Mozart); Sanctus e Benedictus, from "Messa Breve" (Stefano Tempia); First Pilgrims' chorus, Prelude to third act, Second and Pilgrims' chorus, from "Tannhäuser" (Wagner); "Viaggiatore Notturno," duet and chorus for soprano and contralto (Rubinstein); *Matinata Musicale* of Signora Paolicchi and M. E. Paul (July 16): Air from "Messiah" (Handel); Strabat, with violin accompaniment (Haydn); Duet from "Semiramide" (Rossini); Air "Pur diecisti" (Lotti); Capriccio brillante, for pianoforte (Mendelssohn); Air from Christmas Oratorio (Bach); Concert Air (Mozart) Duet from "Joseph" (Méhul); Tarantelle for pianoforte (Chopin); Duet, "Jenseits" (Spohr).

CORRESPONDENCE.

THE CHEVÉ NOTATION.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Mr. Wareham, in his letter in *THE MUSICAL TIMES* of this month, states the fact of the Government having recognised the use of the Chev  Notation equally with the Tonic Sol-fa in elementary schools.

Contributions intended for this column should indicate clearly the place and date of performance, as otherwise they cannot be inserted.

I believe that I have been the means of obtaining this recognition from the Education Department, for, wishing to use the Chevê Notation in my National School here, I wrote to the Department on March 29 last, to inquire whether its use would be allowed for a grant. The reply then was that the point would be considered by my Lords, and it was not till May 25 that the information of recognition came. My Lords, however, "cannot (they say) guarantee that the examination of the school will be conducted by an inspector who has any special knowledge of that (the Chevê) method." But the principle of the Tonic Sol-fa and Chevê Notations being identical, it would require the briefest study to enable an inspector who was qualified to examine in the Tonic Sol-fa to examine also in the Chevê Notation.

And now, allow me, sir, to say—which is the principal object of my troubling you with these few lines—that, contrary to the opinion of Mr. James Thomson, expressed in the June number of THE MUSICAL TIMES, I am convinced that the Chevê Notation "offers the easiest, best, and most natural system of learning to sing at sight." It is "easier" in its reading than the Tonic Sol-fa, inasmuch as it is not incumbered by many unnecessary marks used in that notation for the division and subdivision of the bar as to time. And it is the more "natural," as the figures (not letters) used express exactly the place of the notes in the Diatonic Scale, and, therefore, it leads readily to the use of the Staff Notation, which should be the end of either one or the other of the two Notations in question.

I feel assured that it only needs an acquaintance with the Chevê Notation to make it as generally used in this country as it is in France.—I am, sir, yours faithfully,

Smethcott Rectory, Salop. G. M. K. ELLERTON.

THE SOCIETY OF PROFESSIONAL MUSICIANS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The paragraph concerning this Society published in your last issue may give rise to some misapprehension as to its nature and objects. It is not based upon similar lines to the London Society. In the first place, its membership is restricted to *bona fide* professional musicians; and, in the second place, although it aims at the advancement of the art, perhaps its chief object may be better described as the guarding of the interests of the artists.

I am, sir, your obedient servant,

JAMES DAWBER, Mus. Bac.,

Wigan, July 18, 1882. Honorary Secretary.

BENCINI'S ANTHEM, "TU ES PETRUS."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—On the occasion when the Pope is carried in a chair up the nave of St. Peter's, Rome, an anthem, "Tu es Petrus," by M. Bencini, is sung. Can any correspondent of THE MUSICAL TIMES inform me if the above-named anthem is in print, who was Bencini, and what his works? Burney only mentions an opera by him in 1708.

Believe me, sir, yours truly,

Sidmouth, July 11, 1882. N. S. HEINEKEN.

TO CORRESPONDENTS.

* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur. Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

CHORAGUS.—As our correspondent's letter is the only one we have received upon this subject, the suggested reform appears scarcely called for, and can hardly be of public interest.

F. CONSTABLE.—We have never heard that the essential principles of teaching differ in the two countries.

L. R. D.—The first question should be addressed to the University where you wish to take your degree, and the second to the College of Organists.

DOUBLE B.—We think a Harmonina would suit your purpose.

G. A. PRICE.—The instrument you describe is called a Glockenspiel.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collected from the local papers or supplied to us by correspondents.

BIDEFORD.—The annual Festival of the North Devon Choral Union was held on the 6th ult. Mr. Farley Sinkins conducted, and Mr. Backhouse presided at the organ.

BRENTFORD.—Mr. Harry E. Warner gave his first morning Concert at the Town Hall on Wednesday, June 28. The artists were Mdlle. Bertha Brouill (solo violin), Mdlle. Cecilie Brouill (viola), Mr. W. D. Cameron (violin), and M. Adolphe Brouill (violinello); vocalist, Mr. Charles Sparks; accompanist, Mr. R. W. Lewis. The programme included trios by Haydn, Beethoven, and Hummel, Mendelssohn's Quartet in F minor, and violin, violoncello, and pianoforte solos. The performers showed much skill, and met with hearty appreciation from the audience.

ENFIELD.—On Tuesday, the 11th ult., a special Service took place at the Parish Church, in aid of the Organ Fund. The Anthem was "Praise the Lord" (Sir G. Elvey). After the Service a Recital on the organ, erected by Messrs. Hill and Son, was given by Mr. George C. Martin, Mus. Bac., Oxon. The programme was selected from the works of Spohr, Kullak, Schubert, Baliste and Gullmant.

GRAVESEND.—An excellent performance of Barnby's *Rebekah* was given in St. Andrew's Church on Tuesday, the 11th ult. The principal vocalists were Miss Ada Martin, Miss M. Finero, Mr. F. Carter, and Mr. Back. The band was led by Mr. Whithorn, Mr. Howard Moss presided at the organ, and Mr. Henry Tolhurst conducted.

GREAT CHESTERFORD.—The seventh annual Festival Service of the North Essex Choral Association was held in the Parish Church on Tuesday, the 11th ult., the choir taking part being those of Ashdon, Saffron Walden, Chesterford, Newport, Radwinter, Hadstock, and Wicken. Mr. Richard Lemaire, Organist and Precentor of St. John's, Southwark, the Choirmaster of the Association, presided at the organ. Matins were preceded by a Processional Hymn admirably sung, two brass instruments, played by members of the Royal Artillery band, lending considerable support to the voices. The Psalms and Canticles were sung to Gregorian tones, and the Anthem was "Blessed are they" (Tours). The Sermon was preached by Dr. Blomfield, the newly consecrated Bishop of Colchester. At Evensong the same Processional was used, the Psalms being taken to Anglican music. The Magnificat and Nunc dimittis were Arnold in A, and the Anthem the same as the morning. The Rev. J. W. Bennett conducted.

HINCKLEY.—Some excellent Concerts, under the management of Mr. C. J. King, were given on the 3rd, 4th, and 5th ult., at a Bazaar held in the Parish Church Schoolrooms, in aid of the restoration of the Parish Church. The performers included Mr. Arthur Marriott, Organist of Southwell Minster, Mr. H. Sunman, Mr. E. Marriott, and Miss Blackwell. The principal items in the programmes were Weber's *Entrée* and "Jubilee" Overtures, "The Cape March" (Marriott), Festal March (Elvey), Haydn's "Toy" Symphony, Mendelssohn's "I'm a roamer," Handel's "Sorge infesta," &c.

Huddersfield.—Mr. Joshua Marshall, the Borough Organist, gave an Organ Recital at the Town Hall on Saturday Evening, the 1st ult. The programme comprised selections from the works of Handel, Wely, Gounod, &c., all of which were excellently rendered and highly appreciated.

NORTH BERWICK, N.B.—Mr. Frank Bates, Mus. Bac., gave his first Organ Recital for the present season on Wednesday, the 12th ult. The attendance was larger than on any previous occasion, and Mr. Bates's performance was much enjoyed. The programme included Mendelssohn's Second Organ Sonata, Bach's Fugue in B minor, and selections from Handel, Spohr, Smart, Gounod, Lemmens, and Gullmant.

OLDHAM.—On Saturday, the 15th ult., a Festival of Church Choirs in this district was held in St. James's Church. The strength of the choir was over 300 voices, and the service, which was full choral throughout, was excellently rendered.—On Tuesday evening, the 18th ult., the Glee and Madrigal Society met at the rehearsal-room for the first time this season, when a programme consisting of Bishop's compositions was well rendered. Mr. J. Greaves conducted.

READING.—Two Concerts were given by Mr. Frank Attwells in the Forbury Gardens on the 12th and 13th ult. The Band of the Grenadier Guards, under the leadership of Mr. Dan Godfrey, played on both evenings a good selection of music in excellent style.—A very successful Concert was given by the members of the Glee and Madrigal Society on Wednesday evening, the 12th ult., in the New Town Hall. The principal vocalists were Miss Mary Davies, Mrs. J. P. Wilson, Miss Helen D'Alton, and Mr. Maybrick. Mr. W. H. Strickland contributed two organ solos. The soloists were all enthusiastically received. The part songs were sung by this select choir of unaccompanied voices with the greatest care and precision. Mr. J. C. B. Tibbutt conducted.

ST. LEONARDS.—A Concert, in aid of the Building Fund of St. John's Church, Upper Maze Hill, was given at the Assembly Rooms on June 29, before a large audience. A feature in the selection was the excellent singing of some glees, madrigals, and part-songs. Amongst the quartets must be specially mentioned the "Hymn to Cynthia" (Tours), and "Tell me where is fancy bred" (Pinsuti), both of which were warmly received. Several solos were effectively rendered during the evening and much applauded, Miss Durand and Mrs. Marriott being heard to much advantage in two duets. The part-music was well sung by Messrs. H. Schartau, A. Thompson, W. G. Forington, L. T. Walton, E. Collins, F. J. Gordon, L. C. Walton, and G. T. Johnson; and Mr. Fountain Meen, who accompanied, was highly successful in a pianoforte solo.

TRIGSMOUTH.—The members of the Oratorio Society gave a performance of Rossini's *Stabat Mater* and a miscellaneous selection on the 6th ult., in the Assembly Rooms. The solo vocalists were Miss Probert, Miss Rosa Bailey, Mr. E. T. Morgan, and Mr. F. Dison. Mr. J. White, Organist of Christ Church, conducted.

TENBURY.—The Musical Society gave a performance of Handel's *Samson* on Wednesday, June 28. The principal vocalists were Mrs. J. B. Joyce, Miss Wheeler, Miss Sayers, Mr. W. Anstie, and Revs. W. D. V. Duncombe and H. Sayers. A very efficient band assisted the Society, and the Oratorio was admirably rendered. The Rev. J. Hampton conducted.

ORGAN APPOINTMENTS.—Mr. John E. Fimister, Organist and Director of the Choir to the Parish Church, St. Peter's, Walton-on-the-Hill, Epsom.—Mr. E. T. Sweeting, F.C.O., Organist and Music Master to Rossall School, Fleetwood, Lancashire.—Mr. E. P. W. Cattermole, Organist and Choirmaster to St. German's Church, Blackheath, S.E.—Mr. H. Warner Hollis, to St. James's, Walthamstow.—Mr. Arthur W. Swindell, to All Saints', Llanely.—Mr. Frank N. Abernethy, A.C.O., to St. Saviour's, Southwark.—Mr. A. A. Stanton to Roehampton Parish Church.—Mr. J. T. Lamb, Organist and Choirmaster to St. Mark's Church, New Swindon.—Mr. W. F. Schwier, Organist and Choirmaster to Christ Church, High Barnet.

CHOIR APPOINTMENTS.—Mr. Francis Lloyd (Tenor) to St. George's, Campden Hill, W.

DEATHS.

On June 28, **JAMES TURL**, Organist of Westminster Abbey, in his 81st year.

On the 2nd ult., at Devonshire Street, Portland Place, **HUGO DAUBERT**, Professor of the Violoncello, aged 48.

Now ready.

NEW AND REVISED EDITION, with various improvements and many additional Chants, of **THE PSALTER**, arranged for Chanting. With appropriate English Chants. Edited by the Rev. Sir F. A. GORE OUSELEY, Bart., M.A., Mus. Doc., Oxon., &c., and EDWIN GEORGE MONK, Mus. Doc., Oxon., Organist and Choirmaster of York Minster.

Edition I., in Post 8vo, with the chants in short score. Cloth, 2s.

Edition II., in Foolscape 4to, large type, with the chants in short score. Cloth, 4s.

Edition III., in Imperial 32mo. Words only. Cloth, 9d. With Proper Psalms, 1s. The Proper Psalms separately, 3d.

NEW, REVISED, AND ENLARGED EDITION of **THE CANTICLES**, &c. First Series.

I. Post 8vo, chants in short score. 6d.

II. Foolscape 4to, chants in short score. 1s.

III. In 2mo. Words only. 7d.

When this new Edition is required, instead of the original Work (which is on sale in all its original forms), orders should be specific for "REVISED EDITION."

NEW, REVISED, AND ENLARGED EDITION of **THE ANGELIC CHANT BOOK**. A Collection of Single Chants, Ancient and Modern, appropriated to the Daily Psalms, Canticles, and Hymns in the Book of Common Prayer. The Chants correspond with those of the "Psalter," and are similarly numbered. Edited by EDWIN GEORGE MONK, Mus. Doc., Oxon.

8vo, in paper cover, 9d.; cloth, 1s. 6d. Foolscape 4to, large type, paper cover, 1s. 6d.; cloth, 2s. 6d.

London: NOVELLO, EWER and CO.

ORGANIST WANTED for Presbyterian Church in South of Scotland. Good opening. Particulars from Mr. John Miller, High Street, Moffat, N.B.

A MILITARY BANDMASTER, of great experience, being about to resign his appointment (in consequence of new Government Regulations), wishes for a similar ENGAGEMENT in any Gentleman's Private Band, Factory, Mill, or any Band requiring a thoroughly experienced Conductor and Arranger; or would engage as Editor, Sub-Editor, or Conductor of a Band Journal (Brass, Reed, or String). Excellent testimonials and references. Address, T. E. Embury, Bandmaster, 5th Battalion King's Royal Rifles, Huntingdon (late Bandmaster H.M. 57th Regiment for 17 years).

PIANOFORTE TUNER—WANTED, a thoroughly good TUNER, used to country work, and good business man. Must be well up in all branches. Good and permanent situation offered. Apply, Allegro, Messrs. Novello, Ewer and Co.

B. WILLIAMS'S THEORETICAL WORKS.

HARMONY SIMPLIFIED.

A concise Treatise on Harmony, Thorough Bass, and Modulation, for the use of Students. By FARLEY NEWMAN. In paper cover, 1s. 6d. net; in cloth, 2s. 6d. net.

ALFRED MULLEN'S EASY AND COMPLETE INSTRUCTIONS FOR THE PIANOFORTE.

The most simple and progressive work yet compiled. A great favourite with Teachers and the profession generally. 2s. net.

THE ORGAN OLIO.

Edited by ARTHUR HENRY BROWN. A Collection of Short Pieces for the Organ or Harmonium by various Composers. 2s. net.

SELECT COMPOSITIONS FROM THE GREAT MASTERS.

Arranged for the Organ, with Pedal Obligato, by ARTHUR HENRY BROWN. In numbers, 3s. each. Vols. 1, 2, and 3 now ready, each containing 20 numbers, bound in cloth, price One Guinea. Complete list on application.

A SERIES OF CLASSICAL, SACRED, AND POPULAR WORKS

For the Harmonium or American Organ. Each 1s. 6d. net. Complete list on application.

London: B. WILLIAMS, 60, Paternoster Row, E.C.

DURING THE LAST MONTH.

Published by NOVELLO, EWER & CO.

KING, OLIVER.—"Night." Symphony in F for Full Orchestra. Op. 22. 8vo, 10s. 6d.

BRADSHAW, W. F.—"Gaspar Becerra." Cantata. The words by LONGFELLOW. 8vo, 1s. 6d.

WRIGHT, HENRY S.—"An Introduction to the Study of Music." New edition. Paper cover, 2s.; boards, 3s. 6d.

CHEETHAM, F. H.—(in F). Morning and Evening Service. 8vo, 6d.

ROBINSON, REV. C.—(in E flat). The Morning Service. 8vo, 1s.

SYKES, F. W.—The Nicene Creed. 8vo, 2d.

BRIDGE, J. FREDERICK.—"Happy is the man that findeth wisdom." Anthem. 8vo, 3d.

CALKIN, J. BAPTISTE.—"Thou visitest the earth." Harvest. (Novello's Octavo Anthems, No. 24.) 4d.

COCKREM, W. T.—"O that men would praise Lord." Harvest Anthem. Verse, S.S.T. 8vo, 3d.

GASKELL, J.—"Give thanks unto the Lord." Anthem. 8vo, 3d.

HOLLOWAY, W. H.—"In the days of Herod the king." Anthem. Verse, S.S. or A. 8vo, 3d.

JOHNSON, W.—"I will magnify Thee." Harvest Anthem. 8vo, 3d.

LAURENZI, CARLO.—Hymn for the Holy Communion, "Of the glorious body telling" ("Pange lingua"). Trin. T.T.B. 8vo, 4d.

WEIGL.—"Jesu Deus pacis." Quartet (Novello's Motetts, Book 8). 6d.

NAUMANN.—"Ora pro nobis." Solo (S. or A.) and Quartet (Novello's Motetts, Book 8). 6d.

DUMONT.—"Missa Imperialis" set to English Words by Rev. C. WALKER. Harmonised by W. A. SMITH. 2s. Plain-Song Parts. 3d.

BOOTH, JOSIAH.—"The Mighty Caravan." Part-song, S.A.T.B. 8vo, 2d.

DAVIS, GABRIEL.—"Nellie of the Lea." Song. 2s.

FAREBROTHER, B.—"Hymn to the Night." Poetry by LONGFELLOW. 2s.

TINTO.—"Vivien." Valse for Pianoforte. 2s.

GUILMANT, A.—Spohr's 24th Psalm, "The earth is the Lord's." Arranged for Organ Solo. 1s. 6d.

WANTED, SOPRANO (Boy), for Catholic Church. Tottenham Road, Kingsland. Commencing salary, £1 a-year. Apply to Choirmaster, on Wednesday or Friday evenings, at the church.

A YOUNG GENTLEMAN, respectfully connected, requires a SITUATION as PIANOFORTE and HARMONIUM TUNER and REPAIRER. Address, W. Tinker, 97, Market Street, Stalybridge.

FOR SALE, ORGAN. 13 stops, 2 manuals; CCC pedal bourdon. Price 85 guineas, net cash. For particulars, apply to Mr. G. S. Young, 1, Orchard Place, Blackwall, London.

ROBERT COCKS and CO.'S STANDARD MUSICAL WORKS.

VIOLIN MUSIC.—Amateurs seeking a large and varied list of good Classical and Standard Music will find a valuable selection in ROBERT COCKS and CO.'S THEMATIC CATALOGUE of Violin Music. 90 pages. Post-free.

CAMPAGNOLI'S METHOD on the VIOLIN. 15s., or, in Four Parts, each 3s. 6d.

SPOHR'S GREAT VIOLIN SCHOOL. 15s. 9d.

"I have no hesitation in recommending it as a faithful translation of the original work."—LOUIS SPOHR.

DUBOURG on the VIOLIN. 7s. 6d.

FÉTIS'S NOTICE of STRADIVARIUS on VIOLINS. 5s.

GOODEAN'S (T.) VIOLIN METHOD. 5s. 3d.

OTTO'S TREATISE on the CONSTRUCTION and PRESERVATION of the VIOLIN. 4s.

RODE, BAILLOT, and KREUTZER'S METHOD for the VIOLIN. 5s. 3d.

Payment as above received in stamps, or by Post-Office Order, 6, New Burlington Street, W.

RECENT PUBLICATIONS OF EDWIN ASHDOWN

(LATE ASHDOWN & PARRY).

PIANOFORTE MUSIC.

SYDNEY SMITH.

The Minster Tower. Sketch	s. d.
Gavotte and Musette	4 0
La Tristesse. Mélodie	4 0
Romeo and Juliet (Bellini). Fantasia	4 0

BOYTON SMITH.

Poisonaise	4 0
Rigaudon	4 0

VICTOR DELACOUR.

Cœur joyeux. Morceau de salon	3 0
Jeunesse d'Amour. Bluette	3 0
L'Aide-de-camp. Morceau militaire	3 0
Loin de toi. Souvenir	3 0
Menuet Melodique	3 0
Tyrolienne	3 0
Viens à moi. Pensée musicale	3 0
Zephyrs de Mai. Caprice fantastique	3 0

PAUL BEAUMONT.

Caprice Espagnol	4 0
Con Amore. Mélodie	3 0
Gavotte and Musette	3 0
Sang-froid. Morceau de salon	3 0
Sous le Balcon. Sérénade	3 0
Souvenir de Séville. Caprice	3 0

J. BAPTISTE CALKIN.

Youth and Age. Six Tone-pictures:—	s. d.
1. Coaxing.	4 0
2. Remonstrance.	4 0
3. Pleading.	4 0
4. Upbraiding.	4 0
5. Despondency.	4 0
6. Reconciliation.	4 0
Price 2s. each, or complete in One Book	7 6

GUSTAV LANGE.

Auf der Blüml-Alp. Tonbild	3 0
Die Hochländerin. Idylle	3 0
Herzblättchen. Mélodie	3 0
Erinnerung an Wien. Two Valse-caprices on Melodies of Strauss	4 0

E. SILAS.

Gavotte in F minor	4 0
---------------------------	-----

COTSFORD DICK.

The Chippendale Gavotte	3 0
--------------------------------	-----

MICHAEL WATSON.

Les Gardes Françaises. Gavotte-Marche	3 0
--	-----

MATTHEW PRIOR.

Gavotte in G (Bach). Transcription	3 0
Adagio from Sixteenth Symphony (Haydn). Transcription	3 0
Larghetto from Clarinet Quintet (Mozart). Transcription	3 0

VOCAL MUSIC.

Gathered Lilies	Louis Diehl	s. d.	Song of the Flowers	C. A. Macirone	s. d.
Little Lassie	Louis Diehl	4 0	Sweet Bells of Eve	Seymour Smith	3 0
Margaret. Ballad	Edwin M. Lott	3 0	The Contrite Heart	K. S. Ambrose	3 0
Music of the Heart	Ciro Pinsuti	4 0	The Land of Love	William West	4 0
Old-fashioned Friends	Michael Watson	3 0	The Rose and the Ivy	Seymour Smith	3 0
Only a Rose	Boyton Smith	4 0	Thinking and Dreaming	George Lamothe	3 0
Only a Year	C. S. Hartog	4 0	'Twas on a Market-day	Ciro Pinsuti	4 0

VOCAL DUETS.

FIVE CHAMBER DUETS FOR TREBLE VOICES BY J. L. HATTON.

1. The Wood-thrush	s. d.	4. The Savoyard's Return	s. d.
2. Who will to the Greenwood hie?	3 0	5. Sweet Convent Bells	3 0
3. Come, follow, follow me	3 0		

FOUR-PART SONGS FOR MIXED VOICES (SIX SACRED SONGS) BY J. L. HATTON.

Beyond Life's troubled Sea	s. d.	A Sound of Music floateth	s. d.
Tears	net 0 6	The Rainbow	net 0 6
The Star	net 0 6	The Ladder	net 0 6

ORGAN MUSIC.

EDWIN M. LOTT.

POPULAR PIECES—TRANSCRIPTIONS.

1. Chant du Paysan	A. Rendano	s. d.
2. Marche des Bardes	E. Mack	3 0
3. Air de Louis XIII.	H. Ghys	3 0
4. Eleventh Nocturne (G minor)	F. Chopin	3 0
5. Marche des Troubadours	H. Roubier	3 0
6. Parfait Amour. Romance	E. L. Hime	3 0
7. Marche des Pompiers	M. Watson	3 0
8. Eloquence, Melody	Sydney Smith	3 0

JAMES PATTINSON.

Menuet Romantique (Sydney Smith). Transcription	s. d.
Adagio by J. B. Cramer. Transcription	3 0

JAMES SMART.

The Spanish Chant. Transcription	2 6
---	-----

JOHN STORER.

In Memoriam. March	2 6
---------------------------	-----

EDWIN ASHDOWN, HANOVER SQUARE, LONDON.

HARVEST ANTHEMS & HYMNS.

All Thy works praise Thee	... ..	E. H. Thorne	3d.
Blessed be the Name of the Lord	... ..	H. Gadsby	1½d.
Fear not, O land, be glad and rejoice	... ..	Sir J. Goss	6d.
Fear not, O land	... ..	C. H. Lloyd	1½d.
Give unto the Lord the glory	... ..	J. F. Bridge	4d.
God said, Behold, I have given you every herb	... ..	G. A. Macfarren	6d.
I will give thanks unto Thee	... ..	E. J. Hopkins	6d.
I will give thanks unto Thee	... ..	J. Barnby	4d.
I will magnify Thee, O God	... ..	Sir J. Goss	3d.
Make melody within your hearts	... ..	Rev. F. A. J. Hervey	3d.
O give thanks	... ..	E. A. Sydenham	3d.
O how plentiful is Thy goodness	... ..	T. M. Pattison	3d.
O Lord, how manifold are Thy works	... ..	J. Barnby	1½d.
O praise the Lord	... ..	Sir Herbert Oakeley	1½d.
Praise the Lord, O Jerusalem	... ..	Dr. W. Hayes	4d.
Praise the Lord, O my soul	... ..	H. Lahee	1½d.
Praise ye the Lord for His goodness	... ..	G. Garrett	1½d.
Praised be the Lord	... ..	C. Steggall	1/-
Sing praises to God	... ..	H. W. Wareing	1½d.
The earth is the Lord's	... ..	A. Lowe	3d.
The fast-ringing earth, the genial showers	... ..	J. L. Hopkins	3d.
The harvest-time thanksgiving	... ..	J. Barnby	1½d.
The Lord hath done great things	... ..	H. Smart	4d.
The Lord is loving unto every man	... ..	G. Garrett	3d.
This is the day	... ..	Sir Herbert Oakeley	2/-
Thou visitest the earth and bledest it	... ..	W. H. Calcott	2d.
Thou visitest the earth	... ..	Dr. Greene	1½d.
Thou visitest the earth	... ..	J. Baptiste Calkin	4d.
While the earth remaineth	... ..	C. Swinnerton Heap	4d.
Ye shall dwell in the land	... ..	J. Stainer	1½d.

London: NOVELLO, EWER and Co.

TWELVE HYMNS WITH TUNES

FOR

HARVEST

SELECTED FROM THE HYMNARY.

PRICE ONE PENNY.

Sing to the Lord a joyful song	... ..	J. Barnby.
O Lord, the heaven Thy power displays	... ..	Sir F. Osseley.
Father, blessing every seed-time	... ..	Dr. Dykes.
Lord, in Thy name Thy servants plead	... ..	W. Metcalf.
The wintry time hath ended	... ..	Dr. Gauntlett.
Come, ye thankful people, come	... ..	Sir George Elvey.
God, the Father, Whose creation	... ..	H. Smart.
Lord of the harvest, Thee we hail	... ..	Anonymous.
Lo, summer comes again	... ..	Rev. E. B. Whyley.
Praise, O praise our Heavenly King	... ..	German.
Summer ended, harvest o'er	... ..	J. Adcock.
O Lord of heaven, and earth, and sea	... ..	Dr. Wesley.

London: NOVELLO, EWER and Co.

NEW ANTHEM FOR HARVEST.

THOU VISITEST THE EARTH

COMPOSED BY

J. BAPTISTE CALKIN

(Op. 103).

Octavo, price 4d.

London: NOVELLO, EWER and Co.

FOR HARVEST.

THE JUBILEE CANTATA

(HARVEST CANTATA)

FOR SOLO VOICES, CHORUS, & ORCHESTRA

COMPOSED BY

C. M. VON WEBER.

Op. 58.

Edited, and the Pianoforte Accompaniment revised, by EBENEZER PROUT. The words translated from the German version of Wendt by the Rev. J. TROUTBECK, M.A.

Octavo, 1s.; Full Score, 21s.; Orchestral Parts, 15s.

London: NOVELLO, EWER and Co.

HARVEST ANTHEMS, by THOMAS SMITH. Price 3d. each.

"Thou crownest the year." *Seventeenth Edition.*"O sing unto the Lord." *Second Edition.*

"It is a good thing to give thanks."

"My heart is fixed."

London: NOVELLO, EWER and Co.

Post-free from the Composer, 25, Angel Hill, Bury St. Edmunds.

HARVEST ANTHEM.

I WILL MAGNIFY THEE, O GOD. Composed by EDWARD STROUD, Head Master of Bow Middle School, Sevenoaks Road, E. Post-free from the Author, three stamps.

HARVEST ANTHEM.

O GIVE THANKS UNTO THE LORD. For easy Anthem for Harvest, by E. A. SYDENHAM. Price 3d. "Can be heartily recommended."—*Musical Times.* "It is likely to become a general favourite."—*Church Times.* London: NOVELLO, EWER and Co.

NEW HARVEST ANTHEM.

I WILL MAGNIFY THEE, O GOD, MY KING. By WM. JOHNSON. Easy and effective. Price 3d. Also FOUR KYRIES (one in unison). Price 2d. London: NOVELLO, EWER and Co.

EASY HARVEST ANTHEM: PRAISE THE LORD. By T. MINTON. 2d. Third Edition.

LITTLE BOY BLUE. New Humorous Glee. By T. MINTON. 1d. Specimens, post-free for stamps, from T. MINTON, Barley, Royston.

NEW EASY HARVEST ANTHEM: "And God said, Let the earth." Price 3d. By CALEB SIMPER. Also SETTINGS OF THE KYRIE ELEISON in various styles. Price 3d. WEEKES & Co., 16, Hanover Street, Regent Street, W.

Third Edition.

EASY ANTHEM FOR HARVEST FESTIVALS. O SING UNTO THE LORD, by T. PALMER. Mus. Bac. Price 4d.

"Pleasingly written, and up to the average of easy anthems."—*Choir.* Also, **MAGNIFICAT and NUNC DIMITTIS** in F. Price 6d. An easy and effective setting for the use of Parish Choirs.

"Will doubtless become a favourite, as it is well adapted for a choir of average strength, and the organ accompaniment is well arranged."—*East Anglian Daily Times.* London: NOVELLO, EWER and Co.

ALBERT LOWE'S HARVEST ANTHEM. THE EARTH IS THE LORD'S. Short, easy, full, and effective. Composed expressly for Parish Choirs. Octavo, 3d.

London: NOVELLO, EWER and Co.

ALBERT LOWE'S HARVEST CAROL. HOLY IS THE SEED-TIME. Composed expressly for Harvest Festivals. Octavo, 2d.

London: NOVELLO, EWER and Co.

A NEW TUNE for the HARVEST HYMN. "We plough the fields," by the late ARTHUR COTTMAN. Second edition. Full score with accompaniment, price 2d. The usual allowance to choirs. London: NOVELLO, EWER and Co.

NEW HYMN for HARVEST FESTIVALS. Written by WM. ROBERTSON, Esq.; composed by Dr. E. CROW. 1d.; 6s. per 100. Cantate Domino and Deus misericordia by Dr. CROW. Price 8d.

London: NOVELLO, EWER and Co.

COMMUNION SERVICE in C. Short Festival Setting for Harvest-tide, &c. By C. W. PEARCE, Mus. Bac. Cantab., Organist of St. Luke's, Old Street. Price 6d.

London: NOVELLO, EWER and Co.

HARVEST

THANKSGIVING MARCH

FOR THE ORGAN

BY

J. BAPTISTE CALKIN.

One Shilling and Sixpence.

London: NOVELLO, EWER and Co.

MAGNIFICAT and NUNC DIMITTIS in B flat. Price 3d. Principally unison. Easy and effective. By HON. CORBETT, Organist of St. Peter's, Eltham Road, Lee.

London: NOVELLO, EWER and Co.

HYMN FOR HOLY COMMUNION.

OF THE GLORIOUS BODY TELLING ("Pange Lingua"). Trio for Two Tenors and Bass. Composed by CARLO LAURENZI. Adapted to the English translation, and sung at St. Andrew's, Wells Street. Price 4d.

London: NOVELLO, EWER and Co.

Just published.

BY G. H. SWIFT, Organist of the Parish Church, Lambourn, Berks. SING PRAISES UNTO THE LORD. Full Anthem. Price 3d.

London: NOVELLO, EWER and Co.

REDUCED PRICES OF

HOUSELEY AND MONK'S POINTED PSALTER.

					s.	d.
4to Edition, with Chants in Short Score	....	....	....	....	4	0
12mo Edition. Vocal parts	....	....	....	Each	1	6
32mo Edition. Words only	....	....	....	....	0	9
Ditto ditto with Proper Psalms	....	....	....	....	1	0

This pointing of the Psalter is authorised by His Grace the Archbishop of York.

London: NOVELLO, EWER & CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

HARROW SCHOOL MUSIC

BY
JOHN FARMER

ORGANIST AND MUSIC-MASTER TO HARROW SCHOOL.

ORATORIO.—"CHRIST AND HIS SOLDIERS."

Cloth, 4s.; paper cover, 3s. Book of Words, 2d. Orchestral Parts, complete, 7s.

GLEE-BOOK.—Vols. I. and II. Cloth, 4s. each.

PART-SONGS for PUBLIC SCHOOLS, being Cheap Edition of above. Vols. I & 2, 1s. 6d. each, paper cover.

GLEES AND SONGS FOR HIGH SCHOOLS. Paper cover, 1s. 6d.

SONGS.—Vols. I. and II. Cloth, 4s. each.

SINGING QUADRILLES.

1st Set—"Jack and Jill," &c. ... 1s. 3rd Set—Hunting Quadrilles: "John Peel," &c. 1s.
2nd Set—"Humpty Dumpty." Duet, 3s.; Solo 1s. 4th Set—Singing Quadrilles: "Girls and Boys," &c. 1s.

HYMNS AND TUNES FOR HIGH SCHOOLS, 1s. 6d.

Lists and full particulars may be obtained on application.

Harrow: J. C. WILBEE, Bookseller to Harrow School.

London: NOVELLO, EWER & CO.

The Chorale Book for England;

A complete Hymn-Book for Public and Private Worship, in accordance with the Services and Festivals of the Church of England. The Hymns from the "Lyra Germanica" and other sources, translated by CATHERINE WINKWORTH; the Tunes from the sacred music of the Lutheran, Latin, and other Churches, for four voices, with Historical Notes, &c., &c. Compiled and edited by WILLIAM STERNDALÉ BENNETT and OTTO GOLDSCHMIDT. Cloth, 7s. 6d.

London: NOVELLO, EWER and Co.

Just published.

LAZARUS

A SACRED CANTATA

The Words selected and adapted from the Holy Bible. The Music composed by

MARTIN EDWARD DOORLY

Organist of St. Leonard's Church, Barbados.

Octavo, 2s. 6d.

London: NOVELLO, EWER and Co.

CARACTACUS

CANTATA FOR SOLO VOICES, CHORUS & ORCHESTRA.

The Poetry by E. J. STOKES; the Music by J. F. H. READ.

Time of performance, about an hour. Piano and Vocal Score, 2s. 6d. net.

London: NOVELLO, EWER and Co.

TO CHORAL SOCIETIES.

NARCISSUS AND ECHO

Cantata for Mixed Voices. Price 3s.

GOD IS OUR REFUGE (Ps. xlvii.)

Soli and Chorus. Price 1s.

COMPOSED BY

EDWIN C. SUCH, MUS. BAC., CANTAB.

London: NOVELLO, EWER and Co.

THE

WOMAN OF SAMARIA

A SACRED CANTATA

COMPOSED BY

WILLIAM STERNDALÉ BENNETT

A NEW AND REVISED EDITION,

Containing an additional Soprano Air (No. 15A) of the Composer

Octavo, paper cover, Four Shillings. Cloth, Six Shillings.

Tonic Sol-fa Edition, One Shilling.

London: NOVELLO, EWER and Co.

THE HYMNARY

A BOOK OF CHURCH SONG.

THE FOLLOWING EDITIONS ARE NOW READY:

No.				s. d.
1.	Hymns only.	Royal 24mo.	Bourgeois Antique. Cloth, red edges	1 0
2.	Hymns only.	Royal 24mo.	Nonpareil Antique. Double Columns. Cloth, red edges	0 6
"	Hymns only.	Royal 24mo.	Nonpareil Antique. Double Columns. Limp cloth	0 4
"	Hymns only.	Royal 24mo.	Nonpareil Antique. Double Columns. Paper cover	0 3
3.	Hymns with Tunes.	Demy 8vo.	Cloth	4 0
4.	Hymns with Tunes.	Demy 8vo.	Cloth, bevelled boards, gilt lettered, red edges	5 0
5.	Tunes only.	Demy 8vo.	Cloth	3 0
6.	Tunes only.	Demy 8vo.	Cloth, bevelled boards, gilt lettered, red edges	4 0
7.	Hymns with Tunes.	Treble part only.	Royal 24mo. Cloth, bevelled boards, gilt lettered, red edges	1 6
"	Hymns with Tunes.	Treble part only.	Royal 24mo. Cloth, bevelled boards, gilt lettered, red edges	2 0
8.	Hymns with Tunes.	Small post 8vo.	to bind with the Pearl 8vo Prayer Book. Cloth	2 6
9.	Hymns with Tunes.	Ditto.	Cloth, bevelled boards, gilt lettered, red edges	3 0
10.	Hymns with Tunes.	Large type.	Imperial 8vo. Cloth, bevelled boards, gilt lettered, red edges	10 6

Selections of Hymns with Tunes for Advent, Christmas, Easter, and Harvest, price One Penny each.

A Discount of 20 per Cent. will be allowed to the Clergy, for Cash, when not less than six copies of one edition are taken.

Applications for permission to print the Hymns and Tunes for Choral Festivals should be addressed to the Publishers.

LONDON: NOVELLO, EWER AND CO.

THE BRISTOL TUNE-BOOK

SUPPLEMENT 1881, CONTAINING 37 TUNES, 6d.

TO MATCH EITHER EDITION.

No.				s. d.
9.	Limp cloth	...	...	4 0
10.	Cloth boards	...	...	5 0
11.	Small edition	...	...	3 0
12.	Tonic Sol-fa	...	...	3 0

First and Second Series can still be had separate.

THE BOOK OF PSALMS (BIBLE VERSION),

With Canticles and Anthems.

Pointed for Chanting for Congregational use ... 1 3
(Offered in quantity at reduced price per dozen.)

The pointing is of the simplest plan, easily understood, and without multiplication of marks and accents, which tend to confuse rather than help.

Communications and inquiries as to copyrights, and also as to supplies of these works at reduced prices, may be addressed to the Compilers, at Clare Street, Bristol.

LONDON: NOVELLO, EWER AND CO.; Bristol: W. and F. MORGAN;
And all Booksellers and Musiciansellers.

THE ANGLICAN HYMN-BOOK.

SECOND EDITION. REDUCED PRICES.

Words and Music, 4to, cloth, price 4s. 6d.; 18mo, 1s. 9d.; Treble, 16mo, 1s. Words only, 9d. and 6d.; paper, 4½d.

LONDON: NOVELLO, EWER AND CO.; and SIMPKIN and MARSHALL.

Second Thousand.

HOW AMIABLE ARE THY DWELLINGS, for Solo, Quartet, and Chorus. Anthem. Suitable for anniversary, festival or ordinary services, by W. H. WILSON. "There is much we like in this anthem. It is vocal and melodious, and might with careful singing become very effective."—*Musical Times*. "It is within the powers of a fair choir, and worthy the attention of good ones."—*Musical Standard*. Price 3d.

LONDON: NOVELLO, EWER AND CO.

Third Edition.

THE WIDOW OF NAIN

SACRED CANTATA

FOR SOLI VOICES AND CHORUS

BY

ALFRED J. CALDICOTT, Mus. Bac., Cantab.

Performed with great success at the Worcester Musical Festival.

Band parts on application. Piano Score, paper, 3s.; boards, 4s.

LONDON: NOVELLO, EWER AND CO

Post-free of the Composer, Torquay.

Just published.
TE DEUM LAUDAMUS, set to music in the key of G, by ALFRED J. DYE. Price 4d.
LONDON: NOVELLO, EWER AND CO.

TE DEUM LAUDAMUS. Set to music with special regard to the poetical structure of the hymn, by the Rev. V. W. POPHAM, M.A. Price 4d.
LONDON: NOVELLO, EWER AND CO.

TE DEUM LAUDAMUS, No. 1 in D, No. 2 in E flat, in simple Chant Form for Parish Choirs, by S. C. COOK. The No. 1 in D was selected by the Lichfield Diocesan Choral Association, and sung at Stafford in 1881. Price 4d. each.
LONDON: NOVELLO, EWER AND CO.

MAGNIFICAT and NUNC DIMITTIS in C (Unison), by JAMES GREENWOOD. 4d.
LONDON: NOVELLO, EWER AND CO.

Reduced Price, 3d.
G. A. MACFARREN'S CANTATE DOMINO and DEUS MISEREATUR. For Voices in Unison and Organ. 8vo. LONDON: NOVELLO, EWER AND CO.

REDUCED TO THREEPENCE EACH.
G. A. MACFARREN'S TWO-PART ANTHEMS for small Choirs. First Series. Boys' and Female Voices. Second Series. Female and Male Voices. These Anthems are available as Duets for private use.
LONDON: NOVELLO, EWER AND CO.

Price 3s. 6d., cloth, red edges.
THE TUNE-BOOK, with the additional Tunes as used at ST. ALBAN'S, HOLBORN; containing nearly 200 Tunes, for Long, Common, Short, and Peculiar Metres; together with several Gregorian Hymns and Antiphons; the Eight Gregorian Tunes; the Music of the Reproaches; the Seven Last Words; and Litany Tunes, &c. LONDON: NOVELLO, EWER AND CO.

HERRING'S METRICAL TUNES, &c. 8vo, 12 pp., 6d. LONDON: NOVELLO, EWER AND CO.

LET NOT YOUR HEART BE TROUBLED.

Antem. 4d. 5th edition.
THE LORD IS MY SHEPHERD. 4d. 3rd edition.
BENEDICITE, OMNIA OPERA. 8vo. 2d.
NICENE CRED. 3d. 2nd edition.
TWELVE KYRIES. 6d. 2nd edition.
ELEVEN OFFERTORY SENTENCES. 4d. 2nd edition.

Composed by CHARLES SWAIN.

LONDON: NOVELLO, EWER AND CO.

Dedicated by special permission to H.R. and I.H. the CROWN PRINCE of the German Empire,
Princess Royal of Great Britain and Ireland.

POPULAR ANTHEMS

BY

J. MAUDE CRAMENT, Mus. Bac., OXON.

IN MY FATHER'S HOUSE ARE MANY MANSIONS. Price 3d. Suitable for WHITSUNDAY, TRINITY, or GENERAL OCCASIONS.

"Melody, harmony, and treatment are alike good."—*Musical Times*.

"Most artistic."—*The Athenaeum*.

"A charming little number."—*The Choir*.

PRaise THE LORD, YE SERVANTS. Price 4d.

"An excellent number, containing much pleasing writing."—*Musical Times*.

"A spirited thanksgiving anthem, with treble solo, closing with fughetto."—*The Choir*.

HO! EVERY ONE THAT THIRSTETH. Price 4d.

"All full of good music, and worthy a place in the libraries of our Cathedrals."—*Church Times*.

"They are all well written and tuneful. Above the average of such publications."—*Musical Times*.

"Rarely does so much fresh and bright material come to us in the shape of anthems."—*The Choir*.

LONDON: NOVELLO, EWER AND CO.

NEW MUSIC BY EDWARD HUSBAND.

Third Edition, considerably Enlarged. Price 1s., by post 1s. 1d.

SUPPLEMENTAL TUNES to POPULAR HYMNS. Edited by EDWARD HUSBAND.

"Sweet and expressive melodies."—*Musical Times*.

"Choirmasters should get this Collection."—*Church Times*.

LONDON: NOVELLO, EWER AND CO.

Also (to be had from the Composer only, St. Michael's Vicarage, Folkestone):—

THE SONS OF STRANGERS. Anthem for Treble Soli, and Chorus. Second Edition. Price 4d., by post 4½d.

THE MARCH OF THE CHRISTIAN SAILORS. For Piano or Organ, with illustrated title. Price 2s., by post 2s. 1d.

WE COME TO THEE, SWEET SAVIOUR. New Hymn Tune. Price 3d., by post 3½d.

Now ready. Small 4to. Price 1s. Vocal parts, 12mo, price 6d. each. 1st and 2nd Series bound together, cloth, 2s. 9d. Vocal parts, 1st and 2nd Series, bound together in limp cloth, 1s. 4d. each.

SECOND SERIES.

THE CANTICLES and HYMNS of the CHURCH, pointed for Chanting, and set to appropriate Anglican Chants, Single and Double; together with Responses to the Commandments. Edited by the Rev. Sir F. A. G. OUSELEY, Bart., &c., and EDWIN GEORGE MONK. This work contains a selection of *Double* (besides additional Single) Chants; together with special settings of "*Benedicite*," and a collection of Kyrie Eleisons, old and new. London: NOVELLO, EWER and Co.

Fourth Edition, enlarged. Small 4to. Price 2s. paper cover, 3s. cloth lettered.

ANGLICAN PSALTER CHANTS, Single and Double, edited by the Rev. Sir F. A. GORE OUSELEY, Bart., &c., and EDWIN GEORGE MONK.

This work contains nearly 400 Chants; which are appropriated to "*Venite exultemus Domino*," the Daily and Proper Psalms, &c.; those for each Service occupying a separate page, and affording several Series suitable to each daily portion of the Psalter from which choice may be made. The Chants have been selected with especial reference to the position of the Reciting-note. London: NOVELLO, EWER and Co.

THE ANGLICAN CHORAL SERVICE BOOK. Edited by E. G. MONK, Mus. Doc., Oxon. In paper, 9d.; cloth, 1s. 6d. London: NOVELLO, EWER and Co. Oxford: PARKER.

Eighth Edition.

THE ANGLICAN CHANT-BOOK. Edited by E. G. MONK, Mus. Doc., Oxon. In paper cover, 1s. 6d.; cloth, 2s. 6d. Large edition, cloth, 3s. 6d. London: NOVELLO, EWER and Co.

OUSELEY and MONK'S PSALTER AND CANTICLES, pointed for Chanting. Second Edition. Authorised by His Grace the Archbishop of York. 24mo, without Chants, 9d.; with Proper Psalms, 1s.; Proper Psalms, separately, 3d.; small 4to, with Chants, 4s.; each voice part, separately, 1s. 6d. Canticles, score, small 4to, 9d.; separate parts, 3d.; words only, 24mo, 14d. NOVELLO, EWER and Co., and PARKER and Co.

Sixteenth Edition.

JOULE'S COLLECTION OF 527 CHANTS, 57 RESPONSES, &c. Reduced price, 4s. 6d., paper cover; 6s., limp cloth; separate vocal parts, 2s. each.—Tonic Sol-fa Notation, Score, 1s. 6d.

The Chants are selected with due reference to the position of the Reciting-note.

THE PSALTER, PROPER PSALMS, HYMNS, and CANTICLES. Pointed for Chanting by B. St. J. B. JOULE. Large type, price 2s. 6d. This Psalter having been collated with the Sealed Books is free from the errors contained in all other pointed Psalters, through printing from the incorrect copies commonly sold by the Stationers. N.B.—A small edition is in preparation.

Eighth Edition.

JOULE'S DIRECTORIUM CHORI ANGLICANUM. 18mo, price 1s.; in cloth, 1s. 6d.

Fourth Edition.

JOULE'S DIRECTORIUM CHORI ANGLICANUM. Quarto, in cloth, elegant, price 7s. 6d.

Fifth Edition.

THE ORDER FOR THE HOLY COMMUNION. Harmonised on a Monotone in a very simple manner for Parochial use. By B. St. J. B. JOULE. Price 3d. NOVELLO, EWER and Co.

WEDDING ANTHEM.—BEATI OMNES, Psalm 128, with Bass and Tenor Solos, and Duet two Sopranos. Price 1s. 6d.

HIGH FESTIVAL COMMUNION SERVICE in E. Price 2s. "We seldom meet with so fine a work."—*Church Review*. SINFONIA-CANTATA, "I love the Lord," Psalm 116, 2s.; Chorus parts, 1s. By GEORGE CARTER.

London: NOVELLO, EWER and Co.

ANTHEM FOR THE CONSECRATION OR RE-OPENING OF CHURCHES.

I HAVE SURELY BUILT THEE AN HOUSE

COMPOSED BY

THOMAS TALLIS TRIMNELL.

Octavo, 4d.

London: NOVELLO, EWER and Co.

FESTIVAL SETTINGS

OF THE

MAGNIFICAT AND NUNC DIMITTIS,

WITH ACCOMPANIMENTS FOR ORGAN AND ORCHESTRA.

Ranby, J. (in E flat).....	8d.	Martin, George C. (in A).....	6d.
Bridge, Dr. (in G).....	4d.	Stainer, Dr. (in A).....	4d.
Calkin, J. Baptiste (in G).....	6d.	Stanford, C. Villiers (in A).....	6d.
Faning, Eaton (in C).....	6d.	Stegall, Dr. (in C).....	6d.
Gadsby, Henry (in C).....	6d.	Tours, Berthold (in F).....	4d.
Martin, George C. (in C).....	6d.		

The above may also be performed either with strings and organ accompaniment, or with organ only, when necessary.

London: NOVELLO, EWER and Co.

The Cathedral Psalter

POINTED FOR CHANTING.

Imperial 32mo, cloth	8. d.
Ditto, with Proper Psalms, cloth	0 9
Demy 8vo, large type, with Proper Psalms, cloth	1 0
Proper Psalms, separately. Paper cover. 32mo	2 6
Canticles, 32mo	0 3
Ditto, 8vo	0 1
	0 3

The Psalter, with Chants, Post 4to, cloth 5 0
Canticles, 4to, with Chants 0 6

THE CATHEDRAL PSALTER CHANTS.

Post 4to, paper cover	2 0
Ditto, cloth	3 0
Foolscap 4to, paper cover	1 0
Ditto, cloth	1 6

The Clergy can be supplied with copies, in quantities of not less than 25, on special terms.

LONDON: NOVELLO, EWER and CO.

Reduced price, Five Shillings.

THE VILLAGE ORGANIST

New Edition, complete in One Volume. 142 pages.

CONTAINING

SEVENTY-EIGHT VOLUNTARIES,

All of which, except four, were composed expressly for the work by eminent English musicians.

Cloth, Five Shillings.

Suitable for a Present or School Prize.

London: NOVELLO, EWER and Co.

NOVELLO'S COLLECTION OF

ONE HUNDRED AND SIXTY-FIVE

Responses to the Commandments

EDITED BY

GEORGE C. MARTIN

SUB-ORGANIST OF ST. PAUL'S CATHEDRAL.

Bound in cloth, gilt edges, price Five Shillings; or Forty-seven Numbers, Twopence each.

London: NOVELLO, EWER and Co.

Large octavo, paper cover, 4s.; cloth, gilt edges, 6s.

ISRAEL RESTORED

AN ORATORIO

(As performed at the Norwich Festival, September 22, 1852, and the Royal Albert Hall, London, April 15, 1880).

COMPOSED BY

W. R. BEXFIELD, Mus. Doc., CANTAB.

The Chorus and Orchestral Parts can be had on application to the publishers.

"A work which is an honour to its author and his countrymen."—*Orchestra*.

London: NOVELLO, EWER and Co.

NEW ORGAN PIECE, by M. GUILMANT.—SPOHR'S 24th PSALM (English words), 9d. and 2s.; ditto, arranged for Organ Solo by M. GUILMANT, 1s. 6d. Collection of Kyries, &c., Books I. to VIII., 1s. each; ditto, separately, Nos. 1 to 100, 1d. each.

Sheffield: W. T. FREEMANTLE, 247, Western Bank.

London: NOVELLO, EWER and Co.

TO CHORAL SOCIETIES.—Just published, the 103rd PSALM, by T. G. B. HALLEY, for Solo Voices (Soprano, Tenor, and Bass), Chorus, and Orchestra. Vocal score, paper cover, 3s.; cloth gilt, 5s. Chorus parts, in score, 6d. each. Orchestral parts may be had of the Publisher, C. JEFFERYS, 67, Berners Street, W.

FRIENDSHIP, LOVE, and TRUTH. Song. Words by JAMES MONTGOMERY. Music by JOHN RIDGE. "The melody is beautifully expressive, and is supported by a clever and effective accompaniment."—*Sheffield Daily Telegraph*. Price 3s. 6d. (Sold at half-price). To be had of the Composer, 214, West Street, Sheffield.

EIGHTY-FIFTH EDITION.
PRICE ONE SHILLING, ENLARGED.
**COLLEGIATE AND SCHOOL
SIGHT-SINGING MANUAL.**

FOR CHOIRS.—The easiest system that can be obtained for training, improving, and learning to read music at sight.

FOR SCHOOLS.—Every requisite for learning music and reading at sight in a few lessons.

FOR CHORAL SOCIETIES.—The exercises will be found invaluable, tending to produce musical effects seldom heard.

COLLEGIATE ORGAN TUTOR
EDITED BY FREDERIC ARCHER.
3s. 6d. net.

"Well adapted for making an excellent player."

"For pedal-playing, any difficulties surmounted in a short time."

"Contains the most pleasing arrangements for the organ we have seen."

THIRTEENTH EDITION.

Paper cover, 1s.; bound in cloth, 1s. 6d.

CATHEDRAL CHANT-BOOK

Containing nearly 200 Single and Double Chants; Gregorian Tones.

Just published.

BOOKS 2, 3, & 4,

**COLLEGIATE AND SCHOOL
SINGING MANUALS**

Containing

ROUNDS, FOUR-PART SONGS, MADRIGALS, MOTETTS,
CHORUSES, GLEES, &c.

Price One Shilling.

London:

PATEY & WILLIS, 39, Great Marlborough Street, W.

Second Edition.

SUPPLEMENTAL
BOOK OF EXERCISES
FOR THE USE OF THOSE
LEARNING TO SING AT SIGHT

COMPILED AND ARRANGED BY

HENRY GADSBY.

ONE SHILLING.

London: NOVELLO, EWER and Co.

New and Revised Edition.

THE
SCHOOL ROUND BOOK
A COLLECTION OF ONE HUNDRED
ROUNDS, CATCHES, AND CANONS

The Words Edited by the

REV. J. POWELL METCALFE, M.A.

The Music Edited by

J. STAINER, M.A., Mus. Doc.

Price 8d.; cloth, 1s. 2d.

IN SOL-FA NOTATION, 6d.

London: NOVELLO, EWER and Co.

Dedicated, by permission, to the College of Organists.

ON TUNING THE ORGAN: Illustrated.
Faults with remedies. Post-free, 2s. 6d. P.O.O. to A. HEM-
STOCK, Diss.

"Every page shows that Mr. Hemstock is master of his subject."—
Musical Standard.

"Contains much useful information."—*Musical Times.*

"A practical and useful book."—*Music Trade Review.*

REDUCED PRICE, ONE SHILLING.

A MANUAL OF SINGING
FOR THE USE OF
CHOIRTRAINERS & SCHOOLMASTERS

BY

RICHARD MANN.

NEW AND REVISED EDITION, WITH ADDITIONS, BY

DR. STAINER.

This work offers to the clergy and other amateur choir-
trainers a systematic and simple course of instruction, by
which they may teach their pupils to read music at sight
in a comparatively short time.

London: NOVELLO, EWER and Co.

A COLLECTION

OF
TWO-PART SOLFEGGI

In the principal major keys, designed for the practice of Chorister
and Vocal Classes generally,

SELECTED FROM

DURANTE, HANDEL, LEO, SCARLATTI, STEFFANI,
NARES, WEBBE, &c.

BY

JAMES HIGGS,

Mus. Bac., Oxon.

ONE SHILLING.

London: NOVELLO, EWER and Co.

32 pp., price 6d. Annual Subscription, 6s. 6d. post-free.
THE ORCHESTRA AND THE CHOIR
(Edited by W. A. BARRETT, Mus. B., F.R.S.L., &c.)
Monthly Review; Musical, Dramatic, and Literary.
Printers, SWIFT and Co.; sold by W. REEVES, Fleet Street, London.

ROYAL COLLEGE OF MUSIC

HINTS ON PRONUNCIATION; with Proposals for a Self-Sup-
porting Academy. Letters from the Prime Minister, Count
Benedict, &c. By GEORGINA WELDON. Third Edition, Revised
and Enlarged, 1s.

The TWO PATHS: An Essay on the Voice. CHARLES LUNN. IN
GOUNOD IN ENGLAND. French Edition (in the press).
GOUNOD IN ENGLAND. English Edition, complete in 2 vols.
10s. 6d. By GEORGINA WELDON.

All the Music Sung and Composed by Mrs. WELDON.

MUSIC AND ART ASSOCIATION, 23A, Oxford Street, W.

Third Edition. Price 1s.

HOW TO LEARN TO PLAY THE PIANO
WELL. By ONE WHO HAS TAUGHT HIMSELF.
"Here, in the compass of fourteen pages, is matter calculated to
produce better results than half-a-dozen years' teaching."

Second Edition. Price 1s.

THE ART OF PLAYING AT SIGHT. By ONE
WHO HAS TAUGHT HIMSELF.
"The author believes his system to be infallible; after a fair trial
we must say we believe so too."
Bury St. Edmunds: THOS. SMITH, Music Warehouse, Angel Hill.

Now ready, for AUGUST, 44 pp., 2d.; post free, 3d.
MUSICAL OPINION AND MUSIC TRADE
REVIEW.—Principal Contents: Macfarren's Well-tempered
Clavier—Langhans' History of Music—Hermann Smith's In the
Organ and in the Orchestra—Warman's Condensation of Counter-
point—Stainer's Musical Criticism—F. Archer's The Executive
Artist—Behnke's Voice as a Musical Instrument—Oratorio or Sacred
Opera—Macfarren's History of Royal Academy—Leftwich's New
Signature for the Minor—Notes on News—Contemporary Opinion—
Letters to the Editor—Continental News—New Music—&c., &c.
Also a full and complete Department for the Music Trade.
PITMAN; and to order of all Book and Music Sellers.

THE JOURNAL FOR THE MUSIC TRADE.
Containing news of interest to Publishers, Piano and Harmonium
Makers, Organ Builders, and Makers of and Dealers in Instruments.
MUSICAL OPINION AND MUSIC TRADE REVIEW.
44 pp., Price 2d. Of all Book and Musicellers; by post (3d.) of
J. F. REID and NEPHEW, Advertising Agents, 1, Sherborne Lane, E.C.

THE MOORLAND WITCH. Cantata, by
ROBERT MCHARDY. 1s. 6d.; Tonic Sol-fa, 9d.; orchestral parts,
8s. "Melodious, vocal, and musicianlike in its treatment through-
out."—*Musical Times.*

HAMILTON and MÜLLER, George Street, Edinburgh.

NEW COMPOSITIONS by ALFRED J. CALDICOTT,
Mus. Bac., Cantab. (winner of Manchester and Huddersfield
Prizes).—

Part-Songs—	Out on the Waters	...	4d.
	The Haymakers	...	4d.
	Yule	...	4d.
	Jack and Jill	...	4d.
	Little Jack Horner	...	6d.
	Humpty Dumpty	...	6d.
	Winter Days	...	4d.
Songs—	The New Curate and Two Spoons	...	each 2s.
Post-free of the Composer, Torquay. Special terms to Societies.			

POPULAR COMPOSITIONS by GABRIEL
DAVIS.

SONGS.		NET.
WHO'S FOR THE QUEEN? (New Patriotic Song.)	The	s. d.
Words written by F. E. Weatherly	...	2 0
(Sung by Mr. THURLEY BEALE.)		
KING CARNIVAL. The Words written by F. E. Weatherly	2 0	
BY THE RIVER. The Words written by Herbert Gardner	2 0	
ELSIE (The Flower Girl's Song)	2 0	
(Sung by Miss ADA TOLKIE.)		
THE ZINGARA	2 0	
(Sung by Miss JOSE SHERRINGTON.)		
THE COMING YEAR. The Words written by Dean Alford	2 0	
THE OLD MEADOW GATE. The Words written by R. Richardson, Esq.	2 0	
WELLIE OF THE LEA. The Words written by R. Richardson, Esq.	2 0	

PIANOFORTE, &c.		
ALBANY. Grande Marche Triomphale (Composed in honour of the Marriage of H.R.H. Prince Leopold.)	...	2 0
Transcription for the Organ, by Dr. W. J. Westbrook	...	2 0
MY LADY BARBARA'S GAVOTTE	...	2 0

PART-SONGS, S.A.T.B.		
THE THREE STARS	...	0 2
THE KNIGHT'S RETURN. 6th Edition	...	0 2
GOD SAVE THE KING. 18th Edition	...	0 2
THE DISTANT SEA. 5th Edition	...	0 2
TO THE WOODS. 8th Edition	...	0 2
HARK! 'TIS MUSIC. 6th Edition	...	0 2
THE HOUR OF REST. 5th Edition	...	0 2
DAME WIGGINS OF LEE. (Humorous.) 5th Edition	...	0 2
DAME TROT. (Humorous.) 3rd Edition	...	0 2
WHO'S FOR THE QUEEN? 2nd Edition. (Patriotic Part-Song. For T.T.B.B.)	...	0 3

London: NOVELLO, EWER and Co., 1, Berners Street, W., and 80 & 81, Queen Street, E.C.

WILLIAM J. YOUNG'S
Popular Part-Songs for S.A.T.B.

Love the merry spring-time	...	22nd thousand net	0 2
The Coming of Spring	...	3rd do.	0 2
Gaily through the greenwood	...	4th do.	0 2
Fairy Revels	...	14th do.	0 2
Flow, ye balmy breezes, blow	...	8th do.	0 3
Forest Echoes	...	9th do.	0 3
Hail, merry Christmas	...	16th do.	0 2
England's Glory	...	4th do.	0 3
Sunny Rays and The Streamlet	...	3rd do.	each 0 3

Words may be used for programmes, and may be sung without fee or licence.

London: NOVELLO, EWER and Co.

THE SCOTTISH PART-SINGER.

Old Notation, 14d.; Sol-fa, 1d.	
No. 1. The Waefel Heart.	
" 2. The Four Maries.	
" 3. Thou art gane awa frae me, Mary.	
" 4. Mary's Dream.	
" 5. The boatie rows.	
Dundee: METHVEN, SIMPSON and Co.	
London: PATEY and WILLIS.	

FAVOURITE SCOTCH SONGS.

A gude cup o' tea	...	net	1 6
The Emigrant's Reply	...	1 6	
I'm glad my heart's my ain	...	1 6	
The Four Maries	...	1 6	
Out of the gloamin'	...	1 6	
The lang awa ship	...	2 0	
Queen Mary's Lament	...	1 6	
The Wife's Farewell	...	1 6	
Lullaby (O rest thee, my babbie)	...	1 6	
The Piper o' Dundee	...	1 6	

Dundee: METHVEN, SIMPSON and Co.
London: PATEY and WILLIS.

TIS THE LAST ROSE OF SUMMER.—

Arranged as a Solo, accompanied by Four-Part Chorus, by BENJAMIN CONGREVE. Price 14d.
London: NOVELLO, EWER and Co.

Dedicated to the VISCOUNTESS FOLKESTONE.
NEW SONG (SOPRANO OR CONTRALTO).

THE BETROTHAL RING
(“MIZPAH”)

BY

J. MAUDE CRAMMENT, MUS. BAC., OXON.

Price Two Shillings (net).

Sung by Mrs. Osgood, Miss Orridge, Miss Matilda Roby,
Miss Muriel Wood, &c., &c.

London: NOVELLO, EWER and Co.

TWO-PART SONGS

WITH PIANOFORTE ACCOMPANIMENT

(For Schools and Classes).

MONARCH WINTER	...	Poetry by W. S. PASSMORE	2d.
THE SKYLARK	...	R. Y. STURGES	2d.
A SCHOOLBOY'S SONG	...	EDWARD LAWRENCE	2d.
A SPRING WELCOME	...	"	2d.

MUSIC BY

STEPHEN S. STRATTON.

London: NOVELLO, EWER and Co.

WILFORD MORGAN'S GRAND MARCHES.

“CHRISTIAN THE PILGRIM” for ORGAN, with PEDAL
OBLIGATO. 24 stamps, post-free. As played at Crystal Palace,
Kuhe's Festival, and Promenade Concerts. Also for Piano solo —

MARCIA GIUBILANTI

MARCHE JOYEUSE

MARCHE MILITAIRE

MARCHE IN C MINOR

Post-free, eighteen stamps each.

MORGAN and Co., 27, Charles Street, St. James's Square, London.

TO CONDUCTORS OF CHORAL SOCIETIES.

Send thirty postage stamps, and receive by return a bound copy
of WILFORD MORGAN's semi-sacred cantata, “CHRISTIAN THE
PILGRIM,” a work admirably adapted for large or small Choral
Societies; easy, but very effective. Chorus parts printed.
MORGAN and Co., 27, Charles Street, St. James's Square, London.

TO ORGANISTS.—WILFORD MORGAN's popular
semi-sacred March, “CHRISTIAN THE PILGRIM,” for
Organ, with pedal obligato. Post-free, 18 stamps.

MORGAN and Co., 27, Charles Street, St. James's, S.W.

Just published.

ONLY ONE. Song. The words written by PERCY
TUNNICLIFF COWLEY. The music composed by W. H. S.
Price 1s. 6d. net. London: NOVELLO, EWER and Co.

Just published.

THREE SHORT ANDANTES for the ORGAN,
by WALTER PORTER. Price 1s. 6d. net. London: NOVELLO,
EWER and Co.; or of the Composer, 8, Park Row, Hull.

RECENTLY PUBLISHED COMPOSITIONS in
Octavo Form. (Vocal Score and Pianoforte or Organ Accom-
paniment.) By SIR HERBERT OAKLEY, LL.D., Mus. Doc., and
Composer to Her Majesty in Scotland.

TWO SACRED CHORAL QUARTETS FOR MIXED VOICES.

1. Evening and Morning (“Comes at times”), price 4d.
Sung at the recent Memorial Service to the late Dean Stanley on
July 18, at Westminster Abbey.

2. Past and Future (“Adown the river”), price 6d.
Both Nos. have been sung by Her Majesty's command.
London and Manchester: FORSYTH BROTHERS.

CHORAL SONGS FOR MALE VOICES.

1. The Troubadour, price 3d.
2. “Omnia vincit amor,” price 6d.
London: CRAMER and Co.

TWELVE NATIONAL SCOTTISH MELODIES, arranged for
Male Chorus; in four Parts of Three Songs each, 6d.; or com-
plete, 2s.

A MORNING, COMMUNION, AND EVENING SERVICE, in
E flat, separately 1s. 6d., 1s., and 6d., or 2s. 6d. complete.

London: NOVELLO, EWER and Co.

Or the above may be ordered from the Composer, Edinburgh Uni-
versity. A reduction made to Choral Societies.

Just published.

A NEW SONG FOR CONTRALTO VOICE,
ENTITLED

THE LAST PRAYER

Words by E. OXENFORD,

Music by E. BUNNETT, Mus. D.

Also by same Composer—

Anthem, “O how amiable,” for Soprano Solo and Chorus, octavo	s. d.
“Ave Maria,” for Six Voices, Solo and Chorus	0 4
“Out of the deep” (Psalm 130), Tenor Solo and Chorus	0 6
(Suitable for Choral Societies or as an Anthem.)	
Twenty-four Hymn-tunes (Original)	0 6
Part-Song, “Now Autumn crowns the year”	0 3
“Ave Maria,” arranged as Organ Solo	1 6

London: NOVELLO, EWER and Co.

NEW DUETS FOR VIOLIN & PIANOFORTE

SOUVENIRS PITTORESQUES POUR VIOLON ET PIANO

COMPOSÉS ET DEDIES À MISS LILIAN COLLIER PAR

JOSEPH L. ROECKEL.

Book I.
No. 1. DOUCE TRISTESSE.
" 2. ROMANCE.
" 3. ADIEU À CARTHAMARTHA.

Book II.
No. 4. DANSE CAMPAGNARDE.
" 5. REPOS DU SOIR.
" 6. A L'ESPAGNOLE.

Book III.
No. 7. VALSETTE.
" 8. RÊVE DE BONHEUR.
" 9. GAVOTTE JOYEUSE.

PRICE FOUR SHILLINGS EACH BOOK.

"Very easy, exceedingly pretty, well written, and most effective."—Review.

NEW DUETS FOR VIOLIN & PIANOFORTE BY M. SAINTON.

CAVATINA. 4s.
SCHERZETTINO. 4s.

TARANTELLE. 4s.
UN SOUVENIR. 6s.

FANTAISIE ECOSSAISE. 6s.
BERCEUSE. 4s.

NEW DUETS FOR VIOLIN & PIANOFORTE BY HENRY FARMER

PATIENCE.

PIRATES OF PENZANCE.

Fantasia on Favourite Airs from Sullivan's
Opera, 5s.

Fantasia on Favourite Airs from Sullivan's
Opera, 5s.

CHAPPELL'S VOCAL LIBRARY

OF
PART-SONGS, &c.

Composed or arranged by			PRICE	Composed or arranged by			PRICE
1. Dulce domum	S.A.T.B.	G. A. Macfarren	1d.	45. O Thou, whose power (Prayer from "Mosè in Egitto")	Rossini	2d.	
2. Down among the dead men.	S.A.T.B.	"	1d.	46. The Guard on the Rhine.	S.A.T.B.	G. A. Macfarren	2d.
3. The girl I've left behind me.	S.A.T.B.	"	1d.	47. The German Fatherland.	S.A.T.B.	"	2d.
4. British Grenadiers.	S.A.T.B.	"	2d.	48. The Lord is my Shepherd (Quartet).	S.A.T.B.	G. A. Osborne	2d.
5. Long live England's future Queen.	S.A.T.B.	Dr. Rimbault	2d.	49. Te Deum in F	"	Jackson	2d.
6. My task is ended (Song and Chorus).	A.T.B.B.	"	2d.	50. Te Deum in F	"	Nares	2d.
7. Thus spake one summer's day.	S.A.T.B.	"	2d.	51. Charity (La Carità).	S.S.S.	Rossini	2d.
8. Soldiers' Chorus.	T.T.B.B.	"	2d.	52. Cordelia.	A.T.T.B.	G. A. Osborne	2d.
9. The Kermesse (Scene from "Faust").	"	"	6d.	53. I know.	S.A.T.B.	Walter Hay	2d.
10. Up, quit thy bower.	S.A.T.B.	Brinley Richards	4d.	54. Chorus of Handmaidens (from "Fridolin").	"	A. Randegger	2d.
11. Maidens, never go a-wooing.	S.S.T.T.B.	G. A. Macfarren	2d.	55. The Offertory Sentences	"	Edmund Rogers	2d.
12. Faggot-binders' Chorus	"	"	4d.	56. The Red-Cross Knight	"	Dr. Callcott	2d.
13. Sylvan Hours (for six female voices)	"	Joseph Robinson	6d.	57. The Chough and Crow	"	Sir H. R. Bishop	2d.
14. The Gipsy Chorus	"	"	4d.	58. The "Carnovale"	"	Rossini	2d.
15. Ave Maria	"	"	1d.	59. Softly falls the moonlight	"	Edmund Rogers	2d.
16. Hark! the herald angels sing.	S.A.T.B.	Mendelssohn	1d.	60. Air by Himmel	"	Henry Leslie	2d.
17. England yet (Solo and Chorus).	S.A.T.B.	Sir J. Benedict	2d.	61. Offertory Sentences	"	E. Sauerbrey	2d.
18. The Shepherd's Sabbath day.	S.A.T.B.	J. L. Hatton	2d.	62. The Resurrection	"	C. Villiers Stanford	2d.
19. Thoughts of Childhood.	S.A.T.B.	"	2d.	63. Our Boys, New Patriotic Song	H. J. Byron & W. M. Lutz	"	2d.
20. Spring's Return.	S.A.T.B.	"	2d.	64. The Men of Wales	"	Brinley Richards	2d.
21. An old Church Song.	S.A.T.B.	"	2d.	65. Dame Durden	"	"	2d.
22. Sabbath Bells.	S.A.T.B.	"	2d.	66. A little farm well tilled	"	"	2d.
23. Serenade.	S.A.T.B.	"	2d.	67. There was a simple maiden	"	G. A. Macfarren	2d.
24. Cold Autumn wind.	S.A.T.B.	"	2d.	68. Fair Hebe	"	"	2d.
25. Orpheus with his lute.	S.S.S.	"	2d.	69. Once I loved a maiden fair	"	"	2d.
26. Lullaby.	S.A.A.	Bennett Gilbert	2d.	70. The Jovial Man of Kent	"	"	2d.
27. This is my own, my native land.	S.A.T.B.	G. A. Macfarren	1d.	71. The Oak and the Ash	"	"	2d.
28. March of the Men of Harlech.	S.A.T.B.	Dr. Rimbault	2d.	72. Heart of oak	"	"	2d.
29. God save the Queen.	S.A.T.B.	"	1d.	73. Come to the sunset tree	"	"	2d.
30. Rule, Britannia.	S.A.T.B.	"	1d.	74. May.	S.A.T.B.	W. F. Banks	2d.
31. The Retreat.	T.T.B.B.	"	2d.	75. Pure, lovely innocence ("Il Re di Lahore")	Chorus for female voices	J. Massenet	2d.
32. Lo! morn is breaking.	S.S.S.	"	2d.	76. A Love Idyl.	S.A.T.B.	E. R. Terry	2d.
33. We are spirits.	S.S.S.	G. A. Macfarren	4d.	77. Hail to the woods.	A.T.T.B.	J. Yarwood	2d.
34. Market Chorus ("Masaniello").	S.A.T.B.	"	4d.	78. Near the town of Taunton	"	Dean Thomas J. Dudeney	2d.
35. The Prayer ("Masaniello").	S.A.T.B.	"	1d.	79. Merry boys are we at sea.	A.T.T.B.	J. Yarwood	2d.
36. The Water Sprites.	S.A.T.B.	"	2d.	80. The Shepherd's Farewell.	S.A.T.B.	Berlioz	2d.
37. Eve's glittering star.	S.A.T.B.	"	2d.	81. When the sun sets o'er the mountains ("Il Demonio")	"	A. Rubinstein	2d.
38. When first the primrose.	S.A.T.B.	"	2d.	82. Hymn of Nature	"	Beethoven	2d.
39. O dewdrop bright.	S.A.T.B.	"	2d.	83. Michaelmas Day (Humorous Part-Songs, No. 1)	W. Maynard	"	2d.
40. Sanctus, from the "Messe Solennelle."	S.A.T.B.	Rossini	1d.	84. Sporting Notes (Humorous Part-Songs, No. 2)	W. Maynard	"	2d.
41. Nine Kyries, Ancient and Modern	"	J. Gill	2d.	85. Austrian National Hymn	"	Haydn	2d.
42. Sun of my soul.	S.A.T.B.	Brinley Richards	2d.				
43. 'Twas fancy, and the ocean's spray.	S.A.T.B.	G. A. Osborne	2d.				
44. A Prayer for those at Sea.	S.A.T.B.	"	2d.				

LONDON:

CHAPPELL & CO., 50, NEW BOND STREET, W.

CITY BRANCH—14 AND 15, POULTRY, E.C.

Printed by NOVELLO, EWER and Co., at 69 & 70, Dean Street (W.), and published at 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)
Sold also by KENT and Co., Paternoster Row; and by DITSON and Co., Boston, New York, and Philadelphia.—Tuesday, August 1, 1882.